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ABSTRACT

This report describes a major project in African curriculum development for public School teachers in the three state area of Illinois, Missouri, and Arkansas. Included in the report is a discussion of the project's background, recruitment, staffing, the program, and evaluation results. The project has three major objectives: (1) to improve the skills of teachers in the African humanities by teaching them to diversify approaches to the study of Africa, to develop curriculum units, and to produce and use appropriate teaching aids: (2) to introduce teachers to new curriculum resources: and (3) to further their understanding of African heritage. Elementary and secondary teachers from selected school districts in the three states attended four-week summer workshops conducted at the University of Illinois. Workshop participants listened to lectures: previewed, read, and discussed materials on Africa: and developed curriculum units. Teachers developed units, most of which require from three to four weeks to implement, for use in social studies, art, music, language arts, math, science, and home economics. The sample units in the report include "The Akan of Ghana" (grade 4): "The Cycle of Life in the African Family" (Grade 10-12): "Introducing Africa in the Classroom" (Grade 7): "African Art and Culture for High School Students of Art" (Grade 10-12). The evaluations revealed a strong positive response to the workshop program on the part of teachers. Appendices, which comprise the bulk of the report, contain workshop brochures and schedules, a demonstration unit from the workshop, samples of a newsletter developed, a list of curriculum units developed and sample curriculum units. (Author/RM)

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AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS

African Studies Program

University of Illinois at Urbana-Champaign

Project Director: Victor C. Uchendu

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This report was prepared by the project staff.

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SUMMARY

By the mid-1970's the staff of the University of Illinois African Studies Program outreach service to teachers in Illinois had found that few teachers had had formal preparation in African studies, most used heavily-biased resources in teaching about Africa, and if given a choice, many simply let Africa disappear from the curriculum. To help address the problem of improved competency in teaching about Africa, the African Studies Program in 1976 proposed to the National Endowment for the Humanities to undertake a major project in African curriculum development in the three-state area of Illinois, Missouri, and Arkansas. Three central objectives of the project are:

1. to improve the skills of teachers in the African humanities by teaching them to diversify approaches to the study of Africa, to develop curriculum units, and to produce and use appropriate teaching aids;
2. to introduce teachers to a diversity of sources of information about Africa and to assist them in developing resourcefulness in using curriculum and audiovisual materials on Africa;
3. to further an understanding of the African heritage and to increase appreciation of the contributions of African culture to our own.

Structurally, the project design called for recruitment of teachers from selected school districts in the three states who would attend an on-campus four-week workshop; each would then be monitored and supported in the home district by African Studies Program staff whose services would be supplemented by a curriculum consultant appointed from each state.

Recruitment was crucial to the program. We initiated contact with a district by writing letters, making follow-up telephone calls, and visiting with district administrators. We found that direct contact, if it is possible,

with a prospective participant was very effective. Teachers with several years experience who were often leaders in their departments proved to be the best workshop participants as they shared their curriculum materials with colleagues and provided their students with a positive image of Africans. Results were best when the recruiters stressed the program benefits, particularly free tuition and a stipend more than sufficient to pay for room and board.

Participants lived at a privately-owned residence hall in contiguous rooms on a single floor. This proved conducive to the sharing of ideas and materials and to the development of friendships based on the intensity of the shared workshop experience and like professional interests.

The qualifications most valued for the staff were formal background in African studies, living experience in Africa, familiarity with precollegiate African materials, experience in developing curriculum materials, and teaching experience at precollegiate levels. Essential nonformal staff qualifications included personal accessibility, openness, and an ability to communicate on a teacher-to-teacher level. The two co-coordinators of the project were both Africanists with experience as teachers at precollegiate levels. Many Africanist faculty members gave lectures on their specialties on a voluntary basis, and African graduate students worked as part-time staff. The core staff consisted of the two co-coordinators, Africanists, and specialists in curriculum development. Each year consultants were hired to provide expertise not available among our permanent staff.

Plans for the use of materials resources were designed to adequately prepare teachers for the intensive workshop period and to allow written and audiovisual resources to be readily available for reference in curriculum development. To insure this we mailed two introductory books on the continent to the participants as background reading. On arrival each person received a booklet containing the schedule, requirements, guidelines for developing curriculum units, handouts, and other pertinent materials. About 140 items were put on reserve in the Library, and the books and audiovisual materials in the African Studies Program's library were made available. The operational goals of the workshop were to promote increased knowledge of Africa (cognitive), to develop better feeling for Africans (affective), and to foster improved instruction on Africa in the public schools (transfer). The program was designed on an interdisciplinary basis, and the participants were encouraged to develop curriculum materials which reflected this. Because many teachers lacked knowledge of curriculum development, it was necessary to review methodological principles and steps for developing curriculum units. Humanities were stressed as a vehicle for approaching concepts not necessarily considered humanistic. For example, literary works were discussed in terms of the insights they revealed about African attitudes, values, social and political structures, economic activities, and religious beliefs.

Each participant was matched with a staff member, and early in the workshop advisors and participants were encouraged to get together to begin to plan for the curriculum unit. Participants accumulated information, previewed audiovisual resources, and consulted staff members as they worked to produce their units. This culminated in an oral presentation by each participant during the last week of the workshop followed by critiques and suggestions for changes. The revised units were then presented to the staff for evaluation. The units varied considerably in subject content, materials, methodology, and length. Three to four weeks was a favorite time span. Some units for elementary grades were most successful in utilizing an interdisciplinary approach to the continent as they integrated the social studies, art, music, language arts, and sometimes mathematics and science into an excellent introduction to the people and culture of a particular country or region. Junior and senior high social studies teachers devised units for use in appropriate places, often at the beginning of the school year in American history. Many English teachers stressed African literature, oral and written. Art teachers often focused on textiles, especially techniques of making tie-dye and adinkra cloth, and related this to the culture of the African people who produce these types of cloth.

During the follow-up phase, staff worked in and out of the classroom of individual participants to provide direct support in teaching about Africa. Short workshops were arranged for participants' colleagues and for educators in neighboring schools or districts, and each spring one all-day workshop to evaluate and plan for future teaching brought together all participants from the previous summer. On various occasions the workshop coordinators were told that the project was much more effective than comparable efforts because we kept in touch and sustained those we had trained.

Evaluation was carried on through formal open-ended questionnaires and interviews with participants, surveys of participant reactions to the workshop, informal discussions with participants, group evaluation sessions with participants, meetings among staff members, and conferences between staff and public school teachers and administrators in target areas. Responses to a questionnaire sent in the spring of 1980 to all of the workshop participants indicate that 83 percent had taught their African units this school year, spending an average of four weeks, and 80 percent had gone beyond the classroom to share their knowledge about Africa with others in their community.

The project generated two types of results--the development of competencies in African studies among practicing teachers and the creation of curriculum materials related to African studies at the precollegiate level. We think our approaches to the training of teachers in African studies are both effective and replicable virtually anywhere in the United States. The project coordinators have appeared on panels of national conferences on African studies and outreach and written articles for teachers' and African studies journals. Twenty-two curriculum units, prepared by teachers who participated in the workshops, have been submitted to the ERIC (Educational Resources Information Center) clearinghouse so that they may be accessible to teachers throughout the nation. Seventeen graduates of the project have had the benefit of field experience to West Africa on a six-week Group Projects Abroad program, sponsored by the United States Office of Education, that took them to Sierra Leone, Liberia, and Senegal.

Because the focus of our activity shifted each year to a different state, we were unable to reap the full benefit of momentum generated by the return of participants to their home districts and by our follow-up efforts. A profound transformation of teaching over an entire state, we felt, would have been possible, but it would have required sustained concentration on one area. We recommend that future projects of this type be built upon an effort continuous over several years in the same area.

Four weeks is too short a period for participants to master new subject material and to develop and complete a curriculum unit. A six-week duration seems to us a better time period for teachers to fully assimilate content and complete their curriculum units.

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INTRODUCTION

Historical Background

The African Curriculum Workshop for Public School Teachers, the subject of this report, was inspired by the notion that African studies is a body of useful knowledge which requires wide diffusion beyond the walls of our colleges and universities.[1] This proposition does no longer sound as heretical as it did about a decade ago, and this change in perspectives, particularly in our project area, is one strong indicator of our success.

Changes in school curriculum are led by ideas and by changes in society. Until a decade ago, Africa was not a part of the curriculum of the public school system in the United States. The consequence is that most of the teachers in public schools (K-12) in the United States had no formal exposure to informed knowledge of Africa and Africans and lack the capacity to teach it. The transformation of American power since World War II--from a regional power to a global power with worldwide interests to cultivate and protect--created a growing public consciousness that demanded more knowledge of the world for its schools and colleges rather than less. Particularly after Sputnik, African studies in the United Stated emerged as an accepted field of study in a few universities and later merged with a massive federally-sponsored program of "knowledge inventory" that was tied to national defense.

The second cycle of the diffusion of knowledge about Africa and Africans is characterized by outreach efforts addressed particularly to public school systems. The African Studies Program of the University of Illinois at Urbana-

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[1] Uchendu, Victor C., "The Applications of African Studies," The African Studies Review, Vol. XXI, No. 3, 1978, pp. 7-16. See also Phillips Stevens, Jr. (ed), The Social Sciences and African Development Planning, Crossroads Press, Waltham, Mass., 1978.

Champaign regards itself as a leader in outreach activities. From 1972, requests from teachers in the public school systems of Urbana-Champaign and neighboring areas for lecturers who could speak authoritatively on African subjects grew in number and frequency. The African Studies Program responded by creating a network of "Speakers to Schools," drawing heavily from the African student population, one of the major assets of the Program. In 1974, using Urbana-Champaign schools as the target population, we pretested some of the ideas which led to our successful application for funds from the National Endowment for the Humanities in 1976. The vehicle for the 1974 curriculum development activity was a summer workshop for teachers, a program of intensive work in assembling and evaluating teaching materials; developing curriculum plans and model units for classroom use; and exploring local resources available for the teaching of Africa in local communities--all combined with substantive African area topical courses and carried out within a four-week period.

The experience developed in the 1974 workshop led us to emphasize the necessity for teachers drawn from the same school to work in teams, both to share ideas and skills and to provide mutual support and assistance in implementing their curricula. The need for Program staff to provide graduates of the workshop with continuing support and reinforcement as they test their units under the classroom environment was also stressed. However, working in a regional framework, as mandated by our N.E.H. project, has radically altered some of our original ideas. In a sense, our project on African curriculum for public school teachers became more than an outreach effort: it was also an exercise in curriculum innovation and methodology.

Our three target states--Illinois, Missouri, and Arkansas--have no statewide requirement to study about Africa in public schools. Curriculum innovation in these states, like the structure of public education itself, is a highly decentralized affair. This highly decentralized educational system offers opportunities for "content" change in curriculum, but it also greatly limits fundamental change and the extent to which the school curriculum can be reformed in the light of changes in society.[2] Since the central aim of our project is to improve teachers' competence, rather than curriculum reform, we hoped to reach school children through getting their teachers stimulated and excited about African topics. We are pleased to see that our strategy worked.

Classroom teachers remain the chief agents for international education in states that do not mandate it. What teachers do not know about non-Western cultures they cannot teach! The traditional vehicles of outreach are support services in the form of direct classroom lectures; allowing teachers free access to mimeo handouts on a variety of topics; and lending them, on request, films, slide-sets, artifacts, and books. This strategy presumes that teachers have the formal preparation in African studies to use classroom aids effectively. This is not a correct picture. Support services alone are inadequate for teachers unprepared by their undergraduate training to teach about Africa. Exposing teachers to a structured learning environment in which issues affecting African societies and cultures are related to parallel issues in the American past and in contemporary American society and culture is one of the most effective ways of bringing Africa to American schools.

One of the problems about teaching Africa to an American audience is how to deal with the endemic problem of negative stereotypes without reinforcing them.[3]

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[2] Kliebard, Herbert M., "The Drive for Curriculum Change in the United States, 1890-1958: the Ideological Roots of Curriculum as a Field of Specialization," Journal of Curriculum Studies, Vol. 11, No. 3, 1979, pp. 191-202.

[3] Uchendu, Victor C., "Images and Counter Images: the Media in African and and American Mutual Perceptions," Journal of African-Afro-American Affairs, Vol. IV, No, 2, 1980; Hicks, E. and B. Beyer, "Images of Africa," Journal of Negro Education, Vol. XXXIX, No. 2, 1970, pp. 158-166.

The reinforcement of stereotypes comes from many sources: from teachers; the textbooks used; the American mass culture; and the crisis-centered media that discuss Africa's political and economic difficulties only when there is some social eruption from the African continent. Given this environment and mindset about Africa, it is not surprising that teachers who chose to discuss Africa tended to use heavily biased and outdated resources which either underlined negative stereotypes or promoted romanticized images of the continent or both. Important as reducing stereotypes might be, the central mission of the workshop was wider and more positively focused: to help teachers to improve the learning that goes on in their classrooms through getting them to learn how and from what sources to learn authoritatively about Africa, its peoples, and its cultures.[4]

Our project design called for a three-tiered structure: visits to each participating school district to explain the project and recruit teams of teachers from selected schools; an on-campus summer workshop held in yearly rotation for teachers from each of the three states; and a follow-up by the project staff to monitor, supplement, and support the activities of the workshop graduates. The latter activity was to be supported by a curriculum consultant appointed from each state.

Three central objectives guided the execution of the project:

1. to improve classroom instruction through improving the skills and competence of teachers in the field of African humanities;

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[4] Hall, Susan J., Africa in U.S. Schools, K-12: a Survey, The African-American Institute, New York, N.Y., 1978; Billings, Charles E., "The Challenge of Africa in the Curriculum," Social Education, Vol. XXXV, No. 2, 1971, pp. 139-46; Stein, Harry, "African Views of Teaching about Africa," Social Education, Vol.XXXV, No. 2, 1971, pp. 160-2.

2. to introduce teachers to diversified sources of information on Africa and to assist them in developing resourcefulness in using locally-based resources and also to develop selectivity in using such other teaching tools, including audiovisual materials on Africa and African artifacts, as might be available;
3. to further an understanding of the African heritage and to increase appreciation of the contributions of African culture to our own.

Some of our early strategies were modified in light of field experiences. For instance, it was not possible--and in hindsight, not necessary--to match teams of teachers from each school. In the few districts where several teachers were recruited, they taught different grade levels or subjects and usually did not feel they had the same curricular interests which required mutual reinforcement. The essential point, however, is that we realized our project goals, and graduates of the workshop felt generally that it was for them a most useful learning experience that fundamentally changed their teaching about Africa and their children's learning process and interest in Africa. We achieved more. Graduates of our workshop have become, in their local communities, "teachers of teachers" who assist others.

Our achievements went beyond our original expectations. The project staff have been able to share their publications on the development of curriculum units with the profession.[5] The emphasis is on the best ways of packaging

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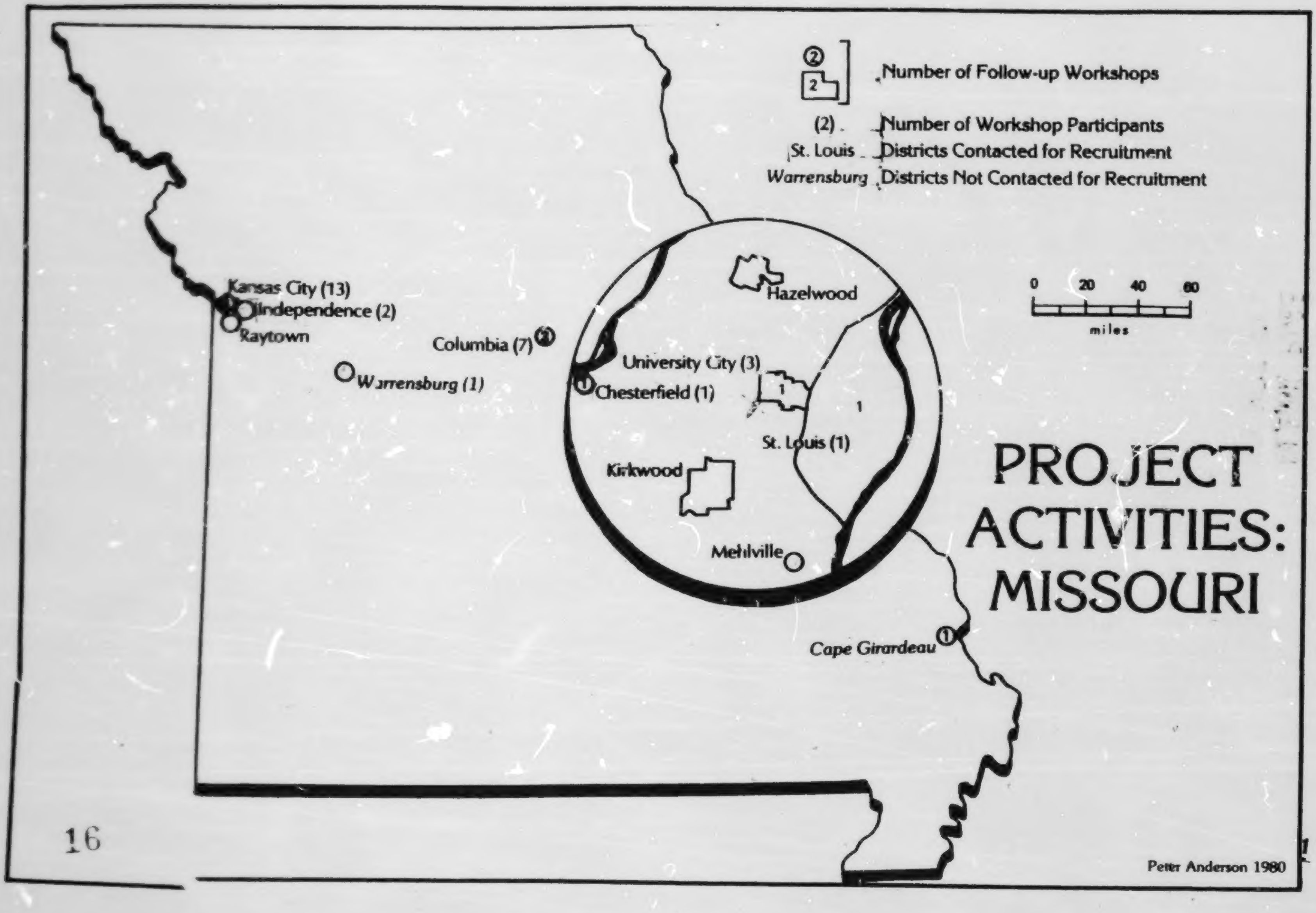
[5] Corby, Richard A., "The Manding Name Game," Social Education, Vol. 43, 1979, pp. 577-9; Corby, R., "Expanding African Studies in the Central Mississippi Valley: a Project in Curriculum Development for Public Schools," African Studies Association Annual Meeting, Los Angeles, 1979 (MS): Corby, R. and E. Bay, "Inservice Training: How to Reach Teachers in Sixty Minutes to Six Weeks," Issue, 1980 (in press); Bay, Edna, "Thoughts on Rationales for the Study of Africa in Public Schools," African Studies Association Annual Meeting, Los Angeles, 1979 (MS); Corby, R., "Let's Bid Farewell to Tarzan," Social Education (in press).

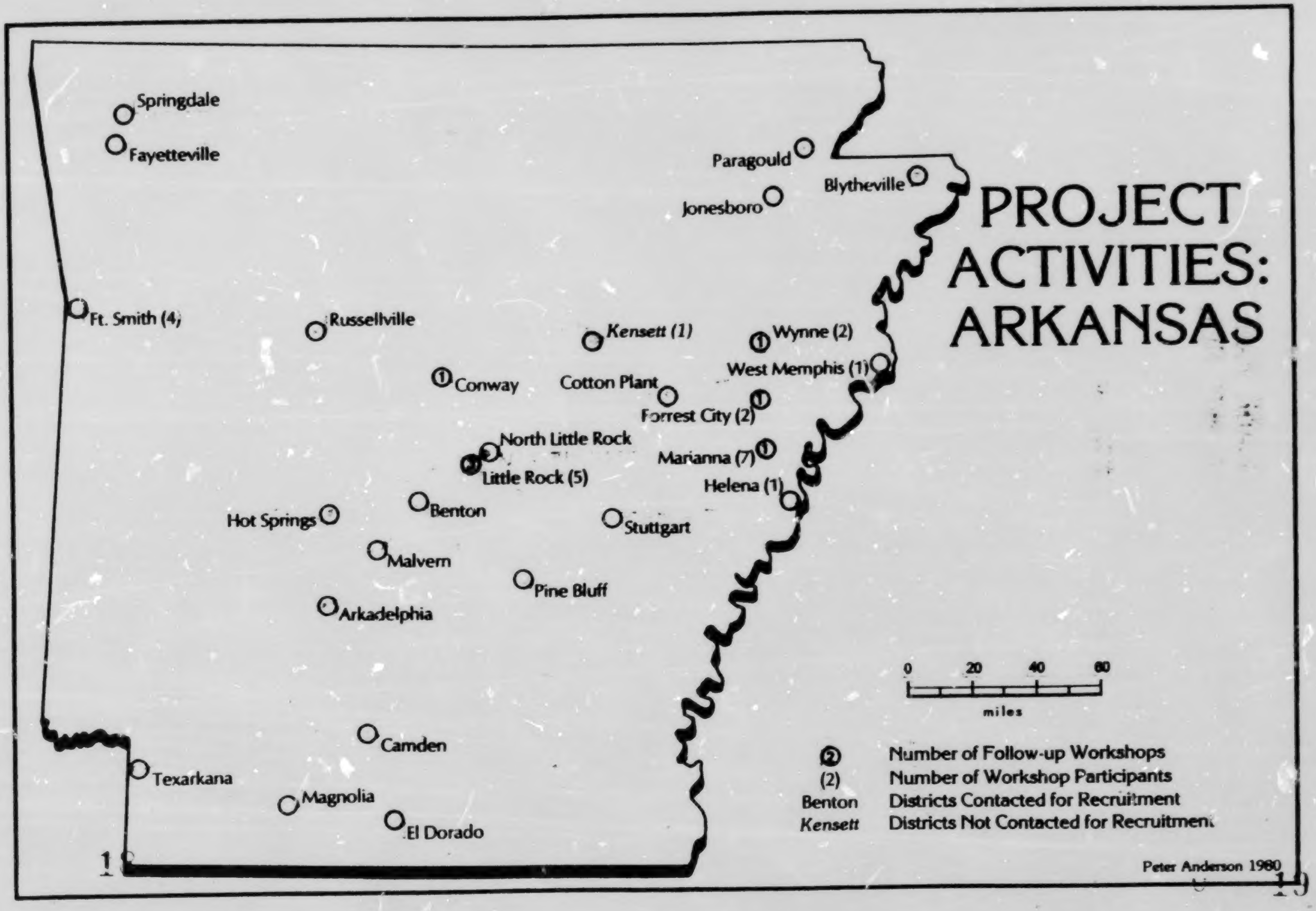
African topics so that they can lend themselves for use in classrooms. A national network of sixty-four Curriculum Centers, created in support of outreach services funded by the U.S. Office of Education, are in regular receipt of our handouts and curriculum units.

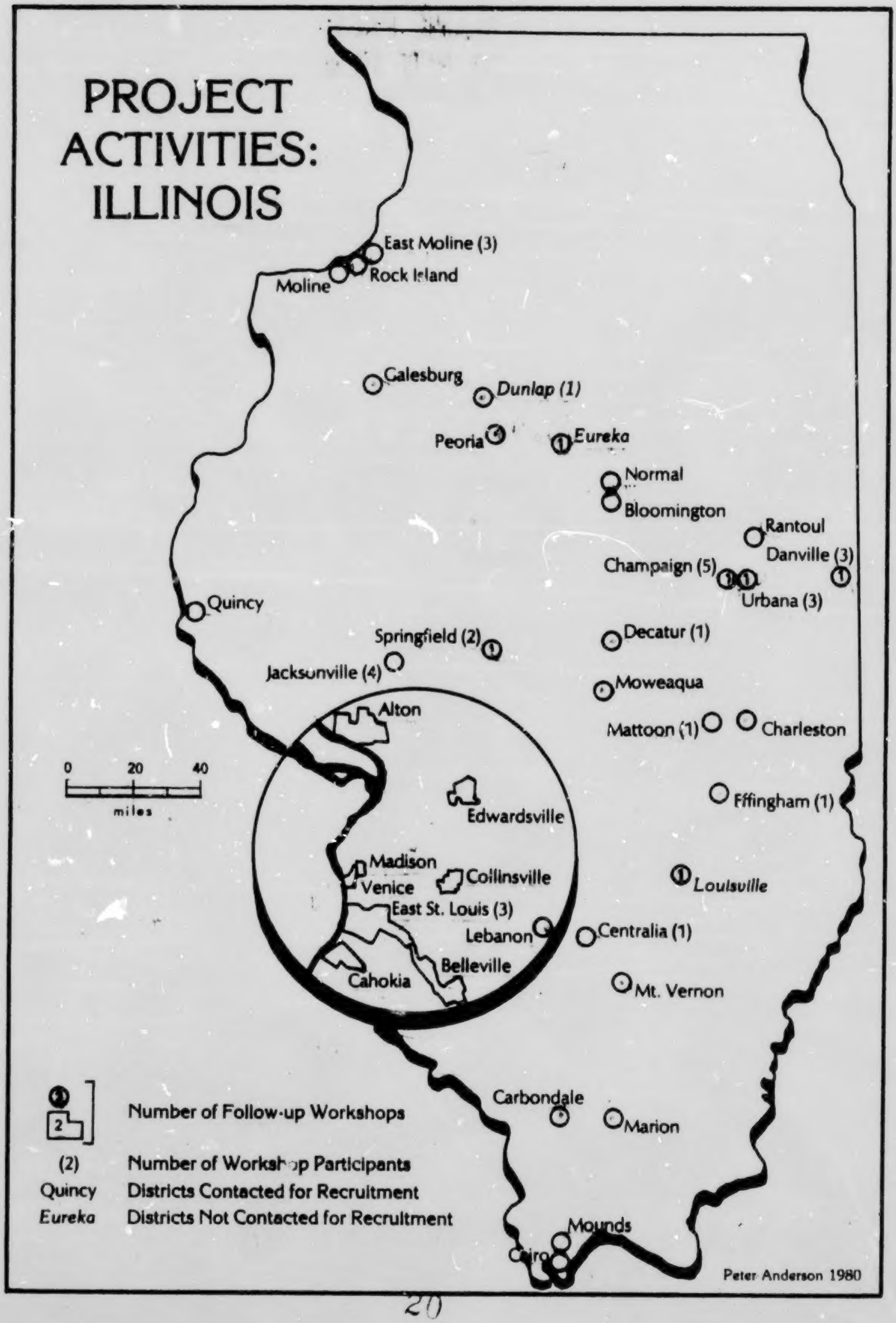
An important indirect benefit of the project is the stimulus it gave us in our Group Projects Abroad under which we took seventeen graduates of the N.E.H.-sponsored summer workshops to West Africa in the summer of 1979. The teachers spent four weeks in Sierra Leone and one week each in Liberia and Senegal. They continued their research on African curriculum development in West Africa, collecting primary data and artifacts in the process.

What follows is a distillation of our experiences in bringing the N.E.H. project to a successful completion. We hope the report will provide useful insights to all who might have the opportunity to read it.

PROJECT ACTIVITIES: MISSOURI


② 2 Number of Follow-up Workshops
(2) Number of Workshop Participants
St. Louis Districts Contacted for Recruitment
Warrensburg Districts Not Contacted for Recruitment
0 20 40 60
miles
Kansas City (13)
Independence (2)
Raytown
Columbia (7) ②
Warrensburg (1)
Hazelwood
University City (3)
① Chesterfield (1)
1
1
St. Louis (1)
Kirkwood
Mehlville
Cape Girardeau ①
Peter Anderson 1980


PROJECT ACTIVITIES: ARKANSAS
Springdale
Fayetteville
Paragould
Blytheville
Jonesboro
Ft. Smith (4)
Russellville
Kensett (1)
Wynne (2)
①
West Memphis (1)
①
Conway
Cotton Plant
①
Forrest City (2)
North Little Rock
②
Little Rock (5)
①
Marianna (7)
Helena (1)
Hot Springs
Benton
Stuttgart
Malvern
Pine Bluff
Arkadelphia
0
20
40
60
miles
Camden
Texarkana
Magnolia
El Dorado
② Number of Follow-up Workshops
(2) Number of Workshop Participants
Benton Districts Contacted for Recruitment
Kensett Districts Not Contacted for Recruitment
Peter Anderson 1980


PROJECT ACTIVITIES: ILLINOIS
East Moline (3)
Rock Island
Moline
Galesburg
Dunlap (1)
Peoria
Eureka
Normal
Bloomington
Rantoul
Danville (3)
Champaign (5)
Urbana (3)
Quincy
Springfield (2)
Decatur (1)
Jacksonville (4)
Moweaqua
Alton
Mattoon (1)
Charleston
0
20
40
miles
Effingham (1)
Edwardsville
Madison
Venice
Collinsville
Louisville
East St. Louis (3)
Lebanon
Centralia (1)
Belleville
Cahokia
Mt. Vernon
Carbondale
Marion
Mounds
Cairo
Number of Follow-up Workshops
(2) Number of Workshop Participants
Quincy Districts Contacted for Recruitment
Eureka Districts Not Contacted for Recruitment
Peter Anderson 1980

RECRUITMENT

Recruiting good participants was a vital part of our program. A separate state was targeted for each summer beginning with Missouri in 1977, Arkansas in 1978, and Illinois in 1979. Our recruiting in Illinois was restricted to the central and southern parts of the state as envisaged in the project proposal. To begin the recruitment each year we contacted selected school districts from population centers in different parts of the states--twenty districts in Missouri, twenty-seven in Arkansas, and twenty-eight in Illinois.

Missouri - 1977

From July to October 1976 we established and maintained correspondence with twenty school districts in Missouri which covered the St. Louis and Kansas City metropolitan areas plus a third, Columbia. About seventeen school districts were identified as showing interest in our program. To explain the mechanics of the workshop and the commitments expected from the participants and the school districts, a visit to these schools was planned and undertaken in November 1976 by Professor Victor C. Uchendu, Director of the African Studies Program, and Professor Roger Brown, department of secondary education. Discussions were held with the superintendents and their staffs in Kansas City, Independence, Raytown, Columbia, St. Louis, University City, Kirkwood, Mehlville, Hazelwood, and Chesterfield. The two recruiters returned from Missouri with a firm commitment from the schools visited that teachers participating in our summer workshop would be given every encouragement to implement their curriculum units in the classrooms, an important condition for their participation. In January 1977 a package of materials on the workshop including copies of applications for admission to the Graduate College was sent to each school (see

Appendix A for workshop brochures). Between February and early April individual applications were processed through the Graduate College.

Teachers were admitted to the workshop from St. Louis, University City, Chesterfield, Columbia, Independence, and Kansas City. From Kansas City fourteen teachers and administrators were accepted but due to a seven-week teachers strike lasting until late May, five of these applicants had to withdraw from the workshop. The difficulty posed by the unexpected Kansas City strike notwithstanding, the workshop was assembled with twenty-five participants--twenty-one from Missouri and four drawn from applicants from Illinois (3) and Massachusetts (1). The composition of the participants was seven male and eighteen female with seventeen black and eight white. The school level the participants taught was: nine elementary school teachers; six junior high specializing in social studies (3), social studies and English (1), English (1), and world cultures (1); eight high school teachers specializing in social studies (4), black studies (2), African studies (1), and English (1); and two were supervisors or administrators.

Arkansas - 1978

Recruitment for the 1978 workshop began in September 1977, earlier than the first year's activities. Letters were sent to twenty-seven Arkansas school districts explaining our program in an attempt to elicit expressions of interest. As a result of these letters and subsequent telephone calls, in early November two teams of workshop staff members met with administrators, supervisors, and teachers in fourteen school districts and at the State Department of Education. African Studies Program staff visitors included Drs. Edna G. Bay and Richard A. Corby, co-coordinators of the NEH program; Mr. Joseph Adjaye, coordinator of outreach activities; Dr. Roger Brown, department of secondary education; and Dr. Adell Patton, professor of African history at Howard University and consultant for the workshop.

Dr. Patton, who grew up in Lee County, Arkansas, was especially helpful in the delta region of eastern Arkansas. He was able to gain immediate acceptance for us with the school personnel we met, thereby easing our task of recruiting teachers for the workshop. Dr. Patton also introduced us to a number of influential black educators, including Mr. C. T. Cobb, a retired high school principal in Forrest City. Prior to our recruiting trip Mr. Cobb wrote and talked to several administrators and teachers in eastern Arkansas encouraging them to participate in the workshop.

We receiveda cordial welcome throughout the state. At each school district we described the workshop, distributed brochures, answered questions, and took orders for applications which were sent out the first week in December. We returned from Arkansas with a firm commitment from all the school districts that teachers who attended the workshop would be able to teach their African units during the 1978-1979 school year.

In order to increase the pool of applicants we planned a second, follow-up recruiting visit to Arkansas in contrast to the first year when only one trip was made to Missouri. Accordingly, we returned for four days in March 1978. Drs. Bay, Corby, and Mbye Cham of the African Studies Program visited six school districts. The purpose was twofold: (1) to meet with administrators and teachers in districts visited in November 1977 who had subsequently shown interest in our summer workshop and (2) to give two workshops on teaching about Africa in the public schools.

In Forrest City we met with two interested persons, one of whom later applied. At Helena we discussed the workshop after school with several teachers, one of whom applied. One teacher also applied from Wynne after our visit there. In Little Rock we met with Dr. Ruth Patterson, curriculum specialist in minority studies, to discuss applicants from her school district. Dr. Patterson herself had already applied.

The first of the two workshops we presented on our follow-up visit to Arkansas was for the 250 teachers in the Marianna school district and the second was conducted in Conway for 150 English department chairpersons from junior and senior high schools throughout Arkansas. In these two workshops we offered ideas on methods and materials to use in teaching about Africa and also advertised our summer workshop. We received three applications from Marianna and three as a result of our presentation in Conway.

At the end of the 1977 workshop for Missouri teachers, the Director of African Studies, Dr. Victor C. Uchendu, had pledged that in the succeeding year when the workshop would be principally for Arkansas teachers we would accept some qualified candidates from Missouri to compensate for the disruption caused by the teachers strike in that year. The enthusiasm of the Missouri participants in the 1977 workshop as communicated to many of their colleagues did result in applications for the 1978 workshop from the Kansas City and Columbia school districts. In October 1977 we had met with several of these prospective applicants during our follow-up visits in Missouri.

In April we screened the applications, ultimately selecting thirty participants and designating ten as alternates. Since one person was prevented from attending because of an illness in his family which occurred just a few days before the opening of the workshop, twenty-nine actually enrolled. There were twenty-three from Arkansas and six from Missouri. Twenty-three were women, six were men; twenty-two were black and seven were white. The school level breakdown was: six elementary school teachers; nine junior high--art (3), American history (2), social studies (2), English (1), and boys' physical education (1); eleven high school--English (5), girls' physical education (1), French (1), art (1), business education (1), black American history (1), and American history (1); and three were supervisors or administrators.

Illinois - 1979

Recruiting in Illinois was different from either Missouri or Arkansas. Because the University of Illinois and its programs are well known throughout the state we did not have to spend as much time "selling ourselves" but instead could concentrate on describing the workshop itself. In fact, five administrators we contacted did not feel it was necessary for us to visit their school districts, requesting only that our brochure and other information be sent to them.

As in the past two years we began by sending letters to twenty-eight school districts in the southern two-thirds of Illinois to explain our program and to elicit expressions of interest from these school systems. This year we made greater use of telephone calls to administrators and in this manner were able to schedule visits with individual school districts much quicker as well as to arrange effectively an itinerary which would make the maximum use of our time. African Studies Program staff recruiters Drs. Bay and Corby; Dr. Hubert Dyasi, Fulbright-Hays Foreign Curriculum Consultant; and Allyson Sesay, Ph.D. candidate in educational policy studies and a staff member in the 1978 workshop visited twenty-two school districts in September and October.

In each school district we distributed brochures, described the workshop, answered questions, and left application forms. On the University of Illinois campus Drs. Bay and Corby met with the regional representative of the University's extension division, whose offices are scattered throughout the state.

They agreed to help promote interest in the workshop in our selected school districts. We sent follow-up letters two weeks after the visits to the districts and again in February to remind administrators that the March 10, 1979 deadline for applications was rapidly approaching.

In April we screened the applications, selected thirty participants, and designated the remaining eleven as alternates. Since there were four who found it necessary to withdraw for personal reasons in the last few days before the workshop began, twenty-six actually enrolled. There were twenty-five participants from Illinois and one from Missouri. Twenty-one were women, five were men; eighteen were white and eight were black. The school level breakdown was: five elementary school teachers; eight junior high school--social studies (3), language arts and social studies (2), language arts (1), art and reading (1), and science (1); twelve high school--social studies (6), world geography (1), American literature and minority literature (1), current events and world religions (1), art (1), home economics (1), and French and media services coordinator (1); and one was the director of the Title VII program curriculum at the elementary level.

In recruiting in all three states we found that responses to our visit were most positive when we described our incentives. These incentives changed somewhat from year to year. In 1977 they included: (1) tuition, service fees, and health/medical insurance paid, (2) four semester hours of graduate credit, (3) a stipend of $320 which was sufficient to pay for room and board for the four weeks on campus, and (4) free materials allowance to include paper, prints, slides, etc. The first two incentives remained constant throughout the three years of the program. The free materials incentive however proved to be too "open-ended" and in 1978 and 1979 we were more specific concerning materials to be provided. In 1978 we furnished an allowance of $25 to assist participants in buying materials and permitted everyone to select up to fifty slides from our collection to be duplicated without charge. The stipend in 1978 was increased to $350. In 1979 the stipend remained at $350 and the materials allowance was $15 with forty free slides duplicated.

These incentives, however, did not automatically insure flocks of applications. Even after all the recruiting activity just described we received thirty-four applications from Missouri for the thirty places in the 1977 workshop, forty from Arkansas in 1978, and forty-one from Illinois in 1979.

We learned in recruiting that the best results came when we were able to meet personally with teachers interested in our program. This was often difficult to arrange, however, because each visit to a school district was short, only an hour or two, and teachers were often not available when we were in their town. Another method which we tried in a limited fashion in 1979 was to identify prospective applicants from a county teachers' directory and to write directly to them. We believe that if we had used this procedure more frequently we would have received more applications.

We attempted to choose participants as members of teams from the same school districts in an effort to enable them to provide mutual support in developing and implementing their curriculum units. We found, however, this team approach to be impractical. Teachers in the same district but in different schools often have little contact with one another. The content of the curriculum projects for elementary school units and those designed for a high school class are too different to attract teachers to the team concept. Almost all participants were interested in developing curriculum materials which were tailored specifically for their own classrooms.

Because the University granted four semester hours of graduate credit each year, applicants were required to complete the Graduate College's application form.

In the first year of the workshop this was the only information available to us. It was inadequate for our purposes because we learned virtually nothing about applicants' background in African studies and their previous teaching experience about the continent. To remedy this for the second and third years in addition to the Graduate College application we requested each applicant to provide the following information: (1) courses on Africa taken at the college level, (2) previous experience in teaching Africa in the classroom, (3) reasons for wanting to attend the workshop, (4) expectations on how the workshop would assist the applicant to advance professionally, and (5) plans for implementing in the classroom the curriculum unit each participant would develop. The last two years we also asked each applicant to request an administrator or supervisor to write a letter of recommendation for him or her to send to us. Because such letters from the first year were sent directly to the Graduate College, we did not get to read them.

In considering participant selection, in addition to the questions listed above, the letter of recommendation, and the information in the Graduate College application form, we also considered administrators' and supervisors' suggestions during our visits with them and the meetings (when we had been able to arrange them) we had had with prospective applicants. In addition to these criteria we also attempted to ensure a broad range of grade levels and subject distribution and to include a cross-section of the schools, geographically, in each state.

PLANNING AND STAFFING

Activity under the grant began formally in July 1976, with the initial workshop scheduled for June 1977. Recruitment of well-qualified participants from the state of Missouri was a central goal carried on during the 1976-77 academic year and has been described. Program planning and preparation was a second major concern of project administration during this period. At the same time, work was directed toward three other essential areas of workshop preparation: staffing, facilities, and material resources.

Staff

The project proposal called for the part-time or full-time commitment of seven faculty and one full-time secretary. Two faculty, at associate professor and assistant professor ranks respectively, were to carry out day-to-day project responsibilities as project coordinators; four faculty were to assist on an occasional basis during the academic year with increasing input in the months leading up to the workshop and with fulltime commitment in the period just prior to, during, and following the workshop each year; the African Studies Program Director was to provide broad leadership and administrative direction for the project. By the beginning date of project activity, all part-time administrative and project staff were still available and a fulltime secretary had been hired. However, neither of the two expected coordinators was available, the associate professor having resigned, and the assistant having accepted a position elsewhere in the state. The latter, however, was able to commit himself to fulltime work with the project during the summer workshop period. A national search for two new staff members was begun in the fall of 1976. By the following spring two fulltime faculty at the assistant professor level had been hired, one an education specialist with experience in Africa, the second an Africanist with experience in pre-collegiate education.

The choice of an educator and an Africanist as fulltime co-coordinators of the project was indicative of a major principle underlying the project. From its initial conception, the African Curriculum Project was planned to combine the experience and expertise of University of Illinois faculty members and graduate students in both the African Studies Program and the College of Education. Core staff for the initial workshop year reflected this commitment to a cooperative venture combining African content with education method expertise. Staff for 1977, their training and departments included:

Dr. Victor C. Uchendu, Anthropologist and Director of the African Studies Program

Dr. Roger Brown, Science Educator in the Department of Secondary Education

Dr. Wilfred Owen, Educational Administrator in the African Studies Program, fulltime workshop co-coordinator

Dr. Edna Bay, Africanist Historian in the African Studies Program, fulltime workshop co-coordinator

Dr. Ella Leppert, Social Studies Educator in the Department of Secondary Education

Dr. Charles Stewart, Africanist Historian in the History Department

Dr. Josiah Tlou, Social Studies Educator, Consultant from the Glencoe Illinois Schools

Dr. Bonnie Keller, an Africanist anthropologist, worked half time during the academic year preceding the 1977 workshop to prepare materials resources for the participants.

Staffing functions for the project generally, and for the period of the workshop in particular, fell into four discrete categories: core staff, student staff, consultants, and guest lecturers. Core staff were involved part or fulltime in various capacities throughout the year. During the fall and winter, they assisted in recruitment activity and in planning for the coming summer session. Many worked full time during the period of the workshop, giving lectures or leading discussions, advising participants in the development of curriculum materials, and generally assisting with the many tasks associated with running an intensive four-week residential program. At workshop's end, core staff evaluated the workshop, made recommendations for the next year,and critiqued and graded the curriculum units produced by participants.

An unusual feature of the workshop was the inclusion of African graduate students as part-time staff. Six students were hired to work one-quarter-time during the 1977 summer session. They were asked to make workshop presentations, to supplement lecturers' comments with personal reactions and, most importantly, to mix informally with participants. For many Americans, these contacts were to be an initial and important experience in meeting and knowing Africans as colleagues and friends. African student staff members worked closely in spring planning before the 1977 workshop, suggesting program ideas and topics to be discussed. As a result of a decision made by students on the workshop staff that first summer, participants were invited to dinner in African homes in a reversal of traditional international student hospitality visits. Student staff in 1977 included:

Tendai Makura, Library Science, Zimbabwe

Peter Asun, Science Education, Nigeria

Wandwossen Kassaye, Marketing, Ethiopia
John Ndulue, Anthropology, Nigeria
Momodu Kargbo, Education, Sierra Leone
Sahr Thomas, Science Education, Sierra Leone

Social activities associated with the workshop generated much interest among other graduate students interested in African affairs. During the first summer, two made notable contributions to the workshop program on a voluntary basis; Kojo Asabere, finance student from Ghana, gave a demonstration of Ghanaian kente cloth weaving techniques on a specially-constructed loom in the University's World Heritage Museum, and Jim Lichtenstein, a science education student who had served in the Peace Corps in Swaziland, gave presentations to the participant group and worked closely with one teacher in the preparation of a unit on southern Africa.

Consultant positions were filled by persons not regularly on the staff of the University of Illinois, but who were able to provide professional contributions outside the capacity of our permanent staff. During the 1977 workshop, for example, a Ghanaian sculptor resident at the University of Wisconsin visited the workshop for one and a half days to discuss African art and to demonstrate art projects for the classroom. That same summer, a local Afro-American choreographer and her African drummer provided a session on West African dance. The original project design called for the use of local Africanist consultants in Missouri and Arkansas to work with participants and to be used as permanent resources in areas far from Urbana-Champaign. Our Missouri consultant had not yet been selected at the time of the 1977 workshop. However, during the 1977-78 academic year, Dr. Georgia McGarry, Africanist professor of history at Benedictine College in Atchison, Kansas (45 miles north of Kansas City, Missouri) was recruited to serve as a consultant for former participants in western Missouri. Dr. McGarry worked with follow-up activity in the spring of 1978, meeting participants and offering her services, particularly to workshoppers in the greater Kansas City area.

Guest lecturers each year included Africanist faculty at the University, graduate students, and community residents, all of whom volunteered their time to share knowledge and resources about Africa. During the 1977 workshop, guest lecturers included:

Dr. Evelyne Accad, Assistant Professor of French, who spoke on African literature

Ms. Janice Cummings, graduate student in Anthropology, who spoke on African dance

Mr. Raymond Ganga, former Lecturer at Tuskegee Institute, who spoke on African history

Ms. Jean Geil, Music Librarian, who introduced participants to resources in the Music Library

Dr. Anita Glaze, Assistant Professor of Art History, who lectured on African art and religion

Dr. James Karr, Associate Professor of Ecology, Ethology and Evolution, who spoke on the African environment

Dr. Dean McHenry, Assistant Professor of Political Science, who lectured on the media and government in Africa

Mr. David Minor, Photographer for the Anthropology Department, who prepared slides and prints for participants

Dr. Bruno Nettl, Associate Professor of Musicology, who spoke on African music

Ms. Ayisatu Owen, Ghanaian businesswoman, who gave a demonstration of African homecrafts

Mr. Albert Scheven, Assistant in the Linguistics Department, who spoke on Swahili proverbs and on Christianity in Africa

Ms. Dorothy Shelly, Ms. Pat Procter, and Ms. Nancy Fehr, public school teachers from Yankee Ridge School in Urbana, who demonstrated their own African curriculum materials

Ms. Elizabeth Stewart, Advisor in the Political Science Department, who lectured on African history

Dr. Richard Thompson, Assistant Professor of Anthropology, who lectured on East African cultures

Dr. Juliet Walker, Assistant Professor of History, who spoke on Afro-American families and their relation to Africa

Ms. Joyce Wajenberg and Ms. Yvette Scheven, Africanist bibliographers, who assisted participants in the collection of resource materials

The four categories of staff -- core, student, consultant and guest -- that evolved in the first project year were maintained throughout the life of the grant. During subsequent years, staffing objectives were centered around two goals: 1) to provide staff continuity through use of experienced workshop staff, and 2) to strengthen particular program areas pinpointed in the evaluation of the previous summer's workshop and outlined in winter pre-planning.

Four of the 1977 core staff returned in 1978: Charles Stewart, Acting Director, African Studies Program; Ella Leppert, Secondary Education; Edna Bay, African Studies and Josiah Tlou, of the Glencoe Illinois schools. After the untimely death of Roger Brown in May 1978, Professor Ella Leppert agreed to expand her commitment to the summer program from a part-time to a full-time basis as a specialist in curriculum development. Professor Victor Uchendu was on sabbatical leave in 1977-78, and Wilfred Owen had left the project for a staff position with USAID-Ghana. Four additional staff joined the core teaching staff to carry out a variety of responsibilities and to meet specific workshop needs in 1978. Dr. Richard Corby, an Africanist historian with long experience in the Illinois public schools, joined the African Studies Program in the fall of 1977 as fulltime workshop co-coordinator. Dr. Donald Crummey (African history) was attached to the program quarter time during the spring semester to help facilitate workshop planning and preparations. Dr. Mbye Cham (African Studies/Comparative Literature) provided participants with a broader background in literature than had been available in the previous year and worked as a curriculum development advisor to six participants who were teachers of English. Mr. Joseph Adjaye (Outreach officer under U.S. Office of Education funding) was active as a curriculum advisor, particularly to participants developing materials on Ghana and the Akan.

In recognition of the valuable contributions made to the workshop experience by African graduate students, the student staff was enlarged in 1978 from six to nine, three of whom had worked in the previous summer session. Because we were concerned that a nearly wholly male student staff in 1977 had produced a less balanced view of African culture, we actively recruited women staff members. We wished, too, to build a staff representative of all major areas of sub-Saharan Africa. However, because the majority of faculty were West African specialists and because West Africans constituted the largest segment of our graduate student community, our workshop staffing each year inevitably reflected this strength.

Student staff in 1978 included:

- Phyllis Afriyie-Opoku, Music Education, Ghana
- Wandwossen Kassaye, Marketing, Ethiopia
- Kwame Labi, Music Composition, Ghana
- Geoffrey Rugege Niyonzima, Linguistics, Uganda
- John Ndulue, Anthropology, Nigeria
- Antoinette Omo-Osagie, Education, Nigeria
- Allyson Sesay, Educational Policy Studies, Sierra Leone
- Irene Sesay, Nursing, Sierra Leone
- Sahr Thomas, Science Education, Sierra Leone

The expanded student staff made it possible to offer additional services and assistance to workshoppers, particularly in the preparation of curriculum materials. For example, we reorganized the African Studies Program collection of resource books and materials into a small library, staffed in afternoon and evening hours by the graduate students.

Two consultants, both natives of the state of Arkansas, assisted in the recruitment, workshop, and follow-up phases of the second year (1978) program. Dr. Adell Patton of Howard University accompanied the recruiting team to Arkansas in the fall of 1977 and spent the first of the four workshop weeks on campus with the Arkansas participants. In addition to lecturing on African history, Dr. Patton worked as an informal counselor in the workshop residence hall, reassuring Arkansas participants initially uneasy in a northern setting and acting as a catalyst to positive group interaction. Ms. Joanna Edwards Ambaye,a Ph.D. candidate in African art history, resided with the participants throughout the period of the workshop, assisting in teaching about Africa art, advising four of the participants on their curriculum units, and serving the group generally as a consultant on audiovisual materials. Ms. Ambaye, whose home was in Pine Bluff, Arkansas, in the fall of 1978 initiated a follow-up program in which she visited individual participants for an entire day in their schools, observing their teaching and giving presentations on Africa. Unfortunately, when she moved from Arkansas at the end of 1978, we were unable to find a replacement consultant for these long-term follow-up efforts.

In addition to the lectures and presentations made by the core and student staff members, a number of Africanist faculty served as guest speakers and joined in various social activities during the course of the 1978 workshop. They included: Dr. Eyamba Bokamba, Linguistics; Dr. John Due, Economics; Dr. James Karr, Ecology, Ethology and Evolution; Dr. Dean McHenry, Political Science; Ms. Elizabeth Stewart, History; Ms. Joyce Wajenberg, Graduate Library; Dr. Ethel Walker, Afro-American Studies and Research Program; Mr. Phillip Walker, Theater; and Dr. Barbara Yates, Educational Policy Studies.

By the time of the 1979 summer workshop, we were able to benefit from the cumulative experience of the 1977 and 1978 workshops and count on a well-trained and smoothly-functioning staff team. The core staff was again headed by four central faculty: the two co-coordinators, Drs. Edna Bay and Richard Corby; the Director of the African Studies Program, Dr. Victor C. Uchendu; and our curriculum development specialist, Dr. Ella Leppert. Four additional core staff performed numerous duties and met specific workshop needs. Dr. Mbye Cham (Comparative Literature/African Languages) for the second year worked as an advisor for five participants who were preparing curriculum units on different aspects of African literature. Dr. Hubert Dyasi (Science Educator and Foreign Curriculum Consultant) guided three elementary teachers in their curriculum implementation. He was able to provide a broader background in science than was available in either of the previous years. Ms. Doris Derby, a Ph.D. candidate in anthropology, added strength in advising elementary teachers and in arts and crafts. Mr. Joseph Adjaye, Outreach Coordinator under OE funding, was again active as a curriculum advisor, particularly for those developing materials on Ghana.

The student staff in 1979 numbered ten, including two who had served in the previous two workshops and three who had worked in the 1978 session:

Phyllis Afriyie-Opoku, Music Education, Ghana
Edward Ako, Comparative Literature, Cameroon
Daniel Avorgbedor, Ethnomusicology, Ghana
Ibrahima Diaby, Geology, Ivory Coast
Yegin Habtes, Education, Ethiopia
John Ndulue, Anthropology, Nigeria
Antoinette Omo-Osagie, Education, Nigeria
Sylvester Otenya, Library Science, Kenya
Allyson Sesay, Educational Policy Studies, Sierra Leone
Sahr Thomas, Science Education, Sierra Leone

One consultant worked with the Illinois workshop group. Mr. Clarence Seckel, who earned an MA in African studies from the University of Illinois, lived with the participants in their residence hall. As a teacher of African studies in a high school that is more than 95 percent black, Mr. Seckel was able to share his immense experience and material resources with the teachers. Moreover, we had learned in the previous two years that a staff member resident with the participants was an invaluable communications link. As an informal counselor, Mr. Seckel served as a sounding board for criticisms and for participant requests and was able to monitor participant responses to various aspects of the summer program.

Guest lecturers in the 1979 workshop included the following: Dr. Donald Crummey, History; Dr. James Karr, Ecology, Ethology, and Evolution: Dr. Dean McHenry, Political Science; Mr. Gene Peuse, International Agricultural Education; Mr. Kokerai Rugara, Education; Mr. Albert Scheven, African Languages; Ms. Yvette Scheven, Graduate Library; Dr. Charles Stewart, History; Ms. Severine Arlabosse, French; Ms. Matilda Simbo, Elementary Education; and Ms. Joyce Wajenberg, Graduate Library.

Facilities

Workshop participants, as regularly enrolled summer students, had access to all university facilities -- the libraries, sports facilities, the Visual Aids Services, and the University Union. However, the project staff made special arrangements for participants' housing and for their classroom meetings.

After considering a number of alternatives, the staff arranged housing for participants at Hendrick House, a privately-owned residence hall approved for student use by the University. Participants could choose single or double occupancy in rooms each of which shared a bath with an adjoining room. Arrangements were flexible; one participant's spouse lived with her in Hendrick House and another brought two dependent children. The Hendrick House management placed all participants in contiguous space on a single floor, thus allowing for optimal interaction. In 1977 and 1978, an extra room was set up free of charge for use by participants as a common room. After the initial re-adjustment to college-style living, participants found the residence situation conducive to the sharing of materials, to the fertilization of ideas, and to the development of friendships based on the intensity of the shared workshop experiences and like professional interests. One participant commented on the final evaluation in 1979 that "It was great to be able to swap ideas, jokes,and to socialize in general."

Our staff faced special difficulties in operating a residential program with a heavy time commitment in two of the workshop years, 1977 and 1979. The great majority of participants every year arrived for the workshop with no commitments for the four-week period. At distances of up to 500 or more miles from their homes, they were unable even to consider returning home for most weekends. Staff thus undertook to arrange weekend social events and other in-week activities for participants who had literally no other demands on their time. For example, one particularly popular activity for the Arkansas participants was a Saturday excursion to the Lincoln shrines in Springfield and New Salem State Park. However, three of the 1977 and eleven of the 1979 participants lived within a radius of 50 miles of Urbana-Chamapign. Several were graduates of the University of Illinois or had taken summer courses on campus; they tended to assume that the workshop would be like any other summer course and expected to spend no more than four to eight hours per week in class. Two in 1979 planned to take an additional course concurrently with the African curriculum program.

Where possible, we discussed the schedule with participants who lived near Urbana-Champaign and urged them to reside in Hendrick House. Some agreed; others decided to drop out of the program. In 1979, eight of the eleven local and nearby residents elected to commute. After some initial complaints about the heavy time commitment, nearly all attended regularly, clearly feeling that the sessions were worth their time. In 1979 an extra sitting room was rented at Hendrick House on behalf of the commuters who were invited to use it as they wished, to confer with participants resident there or simply to rest in between sessions. Several commuters commented during the course of the workshop that they realized how much they were missing by not living in the dorm; two told staff members that if given a comparable opportunity on another occasion, they would definitely stay at the residence hall. Staff agreed that in future programs we would take greater care to inform applicants of the workshop time commitment and require that all participants who were not residents of Urbana-Champaign live at the residence hall.

The variety of activities planned for the workshop sessions necessitated special classroom facilities. We needed a room large enough to seat the thirty participants plus the eight to ten staff who participated each day. Seating needed to be flexible so that the classroom format could be altered from lecture style to small working group to large discussion as desired. At least one large table was needed for the constantly changing displays of books and other teaching materials. Moreover, table space was necessary for coffee and tea supplies at our morning and afternoon breaks. Because we decorated the entire wall area with posters, maps, photos and other visuals, that were in turn changed from time to time over the four weeks, we required a lockable room that would not be used by other groups. The room needed to be dimmed for film and slide showings, and air conditioned for midwestern summer temperatures that occasionally rise above 100° F. Finally, we wished the classroom to be centrally-located on campus, reasonably close to the Hendrick House residence hall and also convenient to dining facilities at lunchtime.

In 1977 a room in Harker Hall, an older classroom building adjacent to the Illini Union, was selected for participant use. Although the location was ideal, and the room minimally met all requirements, the window air conditioners were hard pressed to cool the room adequately, while large windows along two walls limited our wall display space. Moreover, with thirty-five to forty persons seated inside, the Harker Hall room gave a sense of overcrowding. Staff searched for a better location in 1978 and were able to reserve a large windowless conference room in the centrally air-conditioned Medical Sciences complex. Conveniently located within the triangle formed by Hendrick House, the Illini Union (with its dining facilities), and the offices of the African Studies Program, the Medical Sciences room proved to be an excellent classroom choice utilized in both the 1978 and 1979 workshop years.

Occasional workshop sessions with extraordinary facilities requirements were held elsewhere on campus. The Orchard Downs Community Center, located in a University-owned housing complex for married students, was used for sessions on cooking and homecrafts each year. Its size and location in the area where most of the 120 African graduate students reside made it ideal for social functions too. A lab room in the Medical Sciences complex was converted for use as a demonstration classroom for arts projects, while a ground-level recreation room at the Hendrick House residence proved a fine studio for the learning of African dance. Small rooms at the African Studies Program were used for the previewing of films, slide sets and filmstrips, as well as for meetings between participants and their curriculum advisors.

Material Resources

Plans for the use of material resources were based upon two goals: to adequately prepare teachers for the intensive workshop period and to allow written and audiovisual resources to be readily available for reference in curriculum development.

Each year participants were mailed a detailed questionnaire well in advance of the workshop opening. The questionnaire required that they survey print, AV, and human resources on Africa in their area. Thus, each participant was able to plan a curriculum unit with exact information on the quality and quantity of supporting resources available at home.

In 1977, participants were asked to purchase and read Camara Laye's Dark Child as soon as they reached Urbana-Champaign so that this autobiography of an African boy could serve as a basis for introductory discussion during the first week. In subsequent years, we mailed copies of Dark Child and of Philip Curtin and Paul Bohannan's Africa and Africans to participants several weeks before the opening of the workshop. Both proved excellent as introductory background reading. Ten to twelve copies of several other resource books were also stocked by the local bookshops so that teachers, if they wished, might purchase them to include in their personal libraries.

A number of resources and background materials were readied for distribution on the opening day of the workshop. Each participants was given a booklet containing the workshop schedule, campus and African maps, lists of staff and participants, an outline of workshop requirements, guidelines for presentation of curriculum units, a selection of handouts, a guide to campus resources (in 1978 and 1979), and a film list (in 1977 only). Copies of the schedules, maps, staff and participant lists, workshop requirements, curriculum unit guidelines and guides to campus resources are included in Appendix C.

Prior to the 1977 workshop, library resources were thoroughly surveyed, and an annotated bibliography of the best articles, teachers' books, and children's books on Africa was prepared for inclusion in the participants' booklet. All items in the bibliography, which numbered approximately 140, were placed on a "browsing" reserve shelf in the Education Section of the Graduate Library for the convenience of the workshop participants. Each year the staff reviewed the list, adding new titles and occasionally removing items considered dated or outmoded. In similar fashion, staff in 1977 prepared a listing of 127 films on

Africa, including details about their production and rental availability. Because the film list was neither annotated nor comprehensive, staff decided to discontinue its issuance in the second and third years of the workshop. The handouts included in the booklet were specially prepared for the workshop each year and were usually integrated into the African Studies Program's regular handout offerings after the summer program. In 1977, there were 47 such items, in 1978 there were 15, and in 1979 there were 20. In addition, two packet sets of all regularly distributed handouts were prepared and given to participants on their arrival, one for their personal use and the other for their school librarian. Though numbers of handouts inthe packet varied from year to year, they averaged about 85.

In the course of nearly a decade of assistance to public school teachers, the African Studies Program had amassed a small but fine library of resources on African studies. In 1977, workshop participants were permitted free access to these materials. Though nearly all were returned at the end of the workshop, the Outreach library materials did not circulate as widely or as rapidly as staff felt ideal. Some were kept by single participants for nearly the entire four weeks. In 1978 and 1979, the extra assistance provided by our expanded student staff allowed us to organize the collection into an informal lending library in which books circulated on a three-day loan period.

In 1977, staff requested preview copies of filmstrips, film loops, and slide sets on Africa produced by commercial firms. Because of the nearly uniformly low quality of such materials, we did not make such previews available at later workshops. Rather, we encouraged participants to thoroughly search our own slide sets and slide collections so that they might develop their own visual resources.

The University of Illinois' Visual Aids Service, which operates a major film rental service to the public, opened its resources to workshop participants in each of the three workshop years. Any film owned by Visual Aids could be previewed free of charge by participants. In 1978, staff selected 24 of the best African films for use at optional film preview sessions during the third week of the workshop. Preview sessions were held in the African Studies Program offices and were supervised by student staff.

Each year, participants were offered 40-50 free duplicate slides from the hundreds in our collection. Additional slides were made for participants at cost. In 1978, we purchased a Kodak Visualmaker that enabled participants to create slides from photographs in books or other printed sources. In 1977, we arranged with a University photographer to prepare up to fifteen 11 X 14 black and white photos per participant. Teachers selected photos for reproduction from books, newsclippings, magazines and faculty members' photographic collections. Unfortunately, the photographer's services were not available to us in 1978 or 1979.

The brochure developed for use in recruitment for the 1977 workshop offered as an incentive for participants, that "All materials used by participants in the workshop will be provided by the program. This includes paper, film, paint, etc." In practice, such a promise proved to be unnecessarily broad. In 1977, we purchased materials for use in the arts and crafts classroom sessions and we built up a small stock of paper supplies used only by elementary teachers. However, many participants expended relatively large amounts of money in the purchase of books or in the duplication of articles and other print materials,

PROGRAM

We considered the workshop schedule or program to be the key to reaching our project objectives (see Appendix B for workshop schedules). With our period of intensive contact with the participants limited to four weeks, we were faced with difficult problems of time allocation. Because of its vital importance, pre-planning the summer schedule each year was a major task of the coordinators.

Pre-planning of the 1977 program began during the winter months, as staff developed and considered the three operational goals of the workshop:

1. to promote increased knowledge of Africa (cognitive);
2. to develop better feeling for Africans (affective);
3. to foster improved instruction on Africa in the public schools (transfer).

With these goals in mind, staff listed all possible sessions relevant and important to their attainment. Setting up the actual schedule then became a matter of elimination in order to meet the realities of our time constraints. Balance of sessions among our cognitive, affective, and transfer goals was a constant concern, as was our desire to weave the various disciplinary viewpoints on Africa together in a meaningful pattern.

Once a preliminary 1977 schedule had been agreed upon, the workshop coordinators visited all faculty to be involved. In each meeting the coordinators explained the overall objectives of the project and discussed the content and functions of various workshop sessions. Faculty then planned their own contribution with an eye to ensuring that their session fit well with the overall direction of the workshop. The coordinators similarly met with student staff to go over broad objectives as well as assigned tasks. These meetings not only ensured that the workshop staff functioned as a team, but, thanks to suggestions of staff members, they also proved to be useful avenues for the modification and improvement of the schedule.

Program pre-planning for the 1978 and 1979 workshops began with the results of evaluation by summer participants from the preceding workshop. Details of schedule changes are discussed on pp.38-40. In general the broad outline of activities remained little changed over the years, though we tried to reduce class time to allow greater flexibility for participants in amassing resources and developing their own curricula. The first workshop for Missouri teachers contained approximately 150 hours of scheduled activities for the four weeks. Because this proved to be too strenuous, the schedules were reduced to about 120 hours for the Arkansas and Illinois teachers. In years subsequent to 1977, individual visits for faculty proved unnecessary, though meetings with the graduate students were retained. One of the unanticipated results of the workshop was the greater unity of faculty and African students associated with the African Studies Program. The three major social functions held each year during the workshop not only enabled University of Illinois faculty and students to meet the participants, but also encouraged permanent staff to get to know each other better and to share research and teaching ideas. In brief the workshops developed a sense of greater cohesion for all associated with the African Studies Program.

Staff were concerned to involve participants in the workshop in a directly experiential manner. In certain West African societies, chiefs and other important persons are heralded by linguists, court dignitaries who speak to the public on their behalf. In 1977 the staff planned that one participant act as a "linguist" at each workshop session. We modified the West African institution by appointing a participant-linguist who spoke five to ten minutes at the end of each session, thanking and praising the speaker(s) on behalf of the group, summarizing major points made, and noting the possible applicability of the session to public school classroom needs and experience. Because the participants fulfilled this role in an uneven manner, we decided to drop this feature in the final two years in favor of thirty minutes of discussion and questions at the end of each session. This unstructured "give and take" was more effective in clarifying and/or amplifying points from the lecture than the first year's "linguist" format had been. Social activities were also stressed to maximize interaction between Africans and Americans and thus involve participants as deeply as possible in a total learning experience. African graduate students who worked with the program were asked to plan to lunch with participants whenever convenient. Three major social functions were held each year: a reception for all staff and participants hosted by the Director of the African Studies Program; a mid-term party; and a final African-style celebration at the end of the four weeks. Participants and African students planned and sponsored both of the latter functions each year, thus creating additional opportunities to interact as colleagues and friends.

The presentation of content by Africans and Africanists was interspersed by activities intended to emphasize the application of the new knowledge in the school curriculum. Some of the content was basically for teacher background, and suggestions were made as to the facts, ideas, and concepts most appropriate for inclusion in the school curriculum at several levels. For example, background lectures were supplemented with films suitable for the classroom, and written curriculum aids were distributed and discussed daily. Speakers generally provided specific teaching suggestions directed toward various grade levels and supplied samples of relevant books, periodicals, photos and maps.

One phenomenon, perhaps the product of inadequate teacher preparation, was a tendency by some participants to evaluate each session on the basis of its direct application to their own classroom alone. Elementary teachers might complain that a film was too sophisticated for their students, while a few high school teachers scorned cooking or naming ceremonies as "kiddie stuff" not worthy of their interest. The staff initially set out their own conception of the workshop and repeated it at appropriate levels. The sessions, we felt, were directed toward the participants as thinking adults whose knowledge and experience by definition must extend far beyond the actual materials that each would use in the classroom. Nearly all ultimately recognized and appreciated this concept, wholly immersing themselves in all workshop activity at the same time that they remained particularly attuned to ideas applicable to their own classroom situation.

The approach stressed in our program was interdisciplinary. Many speakers made specific references to the contributions or points of view of other presenters and other disciplines. Throughout we stressed the idea that Africa could not be compartmentalized by the strict disciplinary divisions usually found in an American school system. African history, for example, could not be understood without a knowledge of social and kin structures, without reference to music and art, and without a foundation in geography and demography. Similarly music is inseparable from dance, history, religious beliefs, and social organization. As one workshop participant expressed it, learning about Africa must be "whole-some" rather than "part-some."

As an illustration of an interdisciplinary approach, in all three years one day early in the program was devoted to a demonstration unit on the Manding of West Africa. The workshop coordinators taught the unit in 1977 and 1978 with the assistance of a graduate student from Sierra Leone and in 1979 with a graduate student from the Ivory Coast. Both were from Manding-related ethnic groups. Materials presented were drawn from geography, oral and written literature, the visual arts, music, and history and included classroom game activities, a film, slides, and other specific teaching aids. In discussion of the unit, staff stressed the value of using an interdisciplinary approach based on a single representative ethnic group. Thus, we argued, students may develop empathy for Africans as human beings with concerns comparable to their own yet still be introduced to a number of general themes and concepts broadly applicable in other areas of the continent (see Appendix D for 1979 Manding presentation).

There were some constraints to an interdisciplinary approach, however. First, because of their own backgrounds and the departmental structures of the University, some speakers were less successful than others in breaking through the traditional parameters of their particular disciplines. In the same way, workshop participants came to us with particular disciplinary backgrounds and interests. The structure of public middle and high school curricula meant that many participants developed materials to integrate into a course in literature, history, or social studies; even those engaged in elementary education initially conceived of the study of Africa as a social studies unit and began to work in terms of an interdisciplinary package only after exposure to the methods and materials enumerated above.

Our workshops were concerned with African humanities in the broadest sense, including all humanistic expression, the relationships among human beings, and the relationships between human beings and their environment. Humanities in the narrower sense of the disciplines of music, the visual arts, literature, history, and dance were stressed on several levels. Lectures in all areas were an integral part of the cognitive aspect of the workshop. The humanities were heavily stressed through affective activities as well. A number of participatory events were designed to provide pleasure and to increase appreciation of the African humanities as workshop participants enthusiastically looked at and discussed slidesof objects of art, analyzed selections of music, listened to folktales, practiced hair braiding and the wearing of African clothing, attempted to duplicate African tie-dye and Akan adinkra patterns, and learned traditional and modern "high life" dances. Many of these activities have since appeared in Missouri, Arkansas, and Illinois classrooms.

In keeping with the interdisciplinary nature of the workshop, humanities were stressed as a vehicle for approaching concepts not necessarily considered humanistic. For example, literary works (e.g., Camara Laye's The Dark Child and excerpts from D. T. Niane's Sundiata) were discussed in terms of the insights they revealed about African attitudes and values, social and political structures, economic activities, problems of change and acculturation, and religious beliefs and practices. Helping the teachers recognize what Americans have or share in common with Africans provided a dramatic effect. One of the reading materials, "The Nacirema" ("American" spelled backwards), provided an eye-opener when parts of it were read to the teachers, most of whom thought that Nacirema customs reflected practices in a distant, exotic land![1]

Social science topics also played an important part in the workshop schedule. Beginning with a slide/lecture on the ecological setting of man in the tropics, the participants heard presentations on African ethnography, the family, travel and tourism, economic development, and the politics and economics of conflict in southern Africa. Every attempt was made so the form of presentation reinforced our interdisciplinary goal. For example, one unit in the 1978 workshop was on education in Africa. The more academic lectures provided a survey of African education--traditional, Islamic, and Western--and a discussion of the problems involved in the controversy over whether to retain European languages, in most cases English or French, as the languages of instruction, to use indigenous African languages as is being done in more and more countries, or some combination of the two methods. This was reinforced by presentation of educational experiences in Africa by African staff members, well-known by then to the participants. These autobiographical accounts personalized the academic lectures. The discussions of African religions in the next session demonstrated the importance of African indigenous religions, Islam, and Christianity in the development of education on the continent. When possible, concepts were reinforced with group discussion and with slide sets available to teachers from the African Studies Program.

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[1] Horace Miner, "Body Ritual among the Nacirema," American Anthropologist, (1956), 503-7.

In each of the three workshops approximately two days were devoted to current problems on the continent and to southern Africa in particular. The first session discussed stereotyping and misinformation in the U. S. mass media. Case study material from newspaper articles and reporting about Zimbabwe, Uganda, Mozambique, Angola, and South Africa were used. Once political, economic, and psychological reasons for biases were explained, two films on South Africa were viewed. The first was produced by the South African Information Service. The other, "Last Grave at Dimbaza," was made illegally in South Africa by Nana Mahomo in the early 1970's and received the Cannes Award for the Most Remarkable Documentary. The combined impact of these two films produced a lengthy discussion afterward which was led each year by a Zimbabwean or South African staff member.

Most of the program content of the 1977 and 1978 workshops was retained in the third year, both in terms of session topics, order of presentation, and lecturers invited to speak. With two years experience behind us, we felt generally confident, competent, and comfortable with a sense of the course of expected reactions from the participants. Two years of follow-up experience had demonstrated the efficacy of many of the summer workshop sessions; participants in their turn seemed reassured to be told that this or that given approach or activity had been tried and found successful in the classroom.

Several new elements added to the 1979 schedule, however, need to be underscored. We were careful to schedule all of the regular staff for some program appearance during the first three days of the workshop so that the participants could begin fixing names with faces and familiarizing themselves with the interests and capabilities of various staff members. In the first two years some participants had complained that the workshop was nearly half over before they knew the names of each of the regular staff members and had learned how each of them could be useful in various academic areas and in the development of curriculum units. To help remedy this, three of the African student staff members presented slides of their home countries on the second day of the workshop. This session, which was extremely well received, was valuable to the participants for several reasons. It introduced three of the African students and illustrated well the value of our students as resources; it helped reinforce the point of African diversity, for the slides contrasted rural Ivory Coast with urban Sierra Leone and the historic culture of Ethiopia. The informal evening meeting developed into a useful get-acquainted activity in a program whose success was tied closely to effective interpersonal relations.

Development questions were approached from a different and somewhat more humanistic point of view in the 1979 workshop. A single lecture on development theory delivered by the African Studies Program director was coupled with a slide presentation by a former Peace Corps volunteer who had worked on a poultry project in Cameroon. Thus a broad overall perspective was enriched by a specific example of what may happen on a person-to-person level. In keeping with the increased interest in women in developing areas, the topic of women and their participation in development and in society in general occupied a larger portion of the program. This subject was also raised spontaneously by participants in discussion periods and became a regular thread of inquiry as participants explored women's relations to the arts, their importance in the family, and their contributions to African economies. On the formal program level, an hour-long lecture on women was added and was followed by an open panel discussion involving two African women students. Perhaps a corollary to the increased consciousness of women's roles was the fact that three African male staff members offered to prepare dishes for the cooking session!

Several other additions enriched the 1979 sessions. The presentation on religion included a preview of our newly-produced slide set on Islam; the large number and quality of questions it elicited suggested that it was indeed an effective teaching tool. One Afro-American staff member led a session on the links between Africa and the United States by describing her own field research experiences in South Carolina. African theater and drama were particularly well presented by our literature specialist joined by a doctoral candidate making a study of theater in Senegal. In both instances we were struck by the effectiveness of illustrating general concepts with specific examples and experiences.

CURRICULUM UNITS

In 1977 and 1978 early in the workshops the six to seven core staff members began to work with four or five participants each in the development of curriculum units (see Appendix G for a list of curriculum units). There seemed to be a need, however, for the staff members and participants to have more time to get to know one another and to plan their strategies for curriculum development. To this end, in 1979 prior to the opening of the workshop, each participant was matched according to common interests and background with one of the seven curriculum unit advisors. During the first week, advisors and participants were encouraged to get acquainted over lunch or a break. The result was a visible reduction in anxiety as participants began to plan toward their first requirement, the submission of a curriculum unit proposal on Wednesday of the second week. Moreover, several participants who worked rapidly to draw their ideas together,had their proposals read and approved long before the deadline and thus had a head start in amassing materials for their units.

Participants were encouraged to tap a wide range of resources. For example, in 1977 one of our Africanist librarians attended virtually all of the sessions, made suggestions to the group about written resources, and worked on a personal basis in the library with workshop members. The staff introduced participants interested in particular ethnic groups or countries to Africans in Champaign-Urbana who are citizens of those countries and/or members of those ethnic groups. Film strips, slide sets, and films were borrowed for scrutiny. In 1977 each participant was permitted to select up to fifteen pictures which were then developed into 11 by 14 black and white prints for classroom use. Participants in all three years ordered slides made from illustrations found in books and magazines or from the African Studies Program's collection.

The completed units contained instructional goals, outline of topics to be covered, bibliographies, lists of aids to be used, and daily lesson plans. Appendix H includes two representative units from each of the three years.

Oral presentation of these units was made at the end of the workshop. Participants were divided into three groups--elementary, junior high, and senior high--and each one of the group discussed his/her unit for approximately fifteen minutes. Then followed a discussion and critique of the person's presentation and materials. Each participant revised his/her unit taking into consideration the critiques and comments following the oral presentation and submitted the final version to the staff on the last day of the workshop or, in 1979, two weeks later.

In 1977 Drs. Bay, Brown, and Owen evaluated each of the curriculum units and reached a consensus on the final grade. In the second year Drs. Bay, Corby, and Leppert were the evaluators and awarded the final grades. It was decided to increase the input for the 1979 evaluations. Drs. Bay, Corby, and Leppert again graded each one, and in addition each of the staff members who advised participants in the development of their units evaluated the results of his/her advisees. The staff considered that this final method, incorporating as it did the comments and evaluations of the advisors, to be the most effective procedure for judging the participants' units.

The units themselves varied considerably in subject content, materials, methodology, and length of presentation. The favorite time span seemed to be three to four weeks of teaching. A number of units for elementary grades were most successful in utilizing an interdisciplinary approach to the continent as they integrated the social studies, art, music, language arts, and sometimes mathematics and science of a particular country or region into a unit which gave their students an excellent introduction to the people and their culture.

Junior and senior high school American and world history teachers devised units for use in appropriate places in their subjects. Though this often came at the beginning of the school year for American history, one eighth grade teacher from Arkansas developed three one-week segments to be taught at opportune times during the year. The segments concentrated on students' developing respect and understanding of Africans and their cultures, investigating African independence and nationalism as part of a study of the American Revolution, and discussing the slave trade and slavery in the contexts of West African and American history.

Many English teachers did units stressing African literature, oral and written. One at the eleventh grade level featured a three-week study of Ghanaian writers with selections from their poetry, short stories, and drama and a look at oral literature represented by tales, narratives, riddles, and proverbs. Another selected Chinua Achebe's Things Fall Apart to gain an insight into the Igbo culture of Nigeria. A third, who taught seventh grade, used the folk tale as a device for studying polygyny, family duties, the arts, and religion in West African society.

Art teachers developed interesting units in which they taught basic techniques of making tie-dye or adinkra cloth, helped the students to attempt examples of one or the other, and related this art to their respective cultures. A girls' physical education teacher produced a unit on Ghanaian dance, helping her students not only to learn the steps but also to understand the place of dance and music in Ghanaian society.

The 1979 Illinois workshop participants contrasted with the previous years' groups from Missouri and Arkansas in several significant ways, and this difference was discernible in their curriculum units. As a body the Illinois participants were teachers of longer experience with a median age slightly higher than previous groups. They included more high school and social studies specialists than either of the two previous summers. Nearly all had had some formal training in African studies or were already teaching an African component in their courses. Staff and guest lecturers found them as a group intelligent, responsive, and confident. Indeed, possibly the three or four finest units to be produced in the entire three-year cycle came from the summer of 1979.

Yet the group's greater professional experience limited several of its members in important ways. Possibly because so many were white, they tended not to approach Africa from the point of view of the cultural heritage of Afro-America. Rather, as a group they were more concerned with questions of development, technological change, and contemporary politics. As our advisors worked to help the participants develop their units, we found several to be less flexible and less willing than previous participants to try an interdisciplinary approach. Years of teaching in set disciplinary patterns using methods which they had found reasonably effective were reflected in less imaginative units. Several of the teachers in social studies in particular defined "African studies" in narrowly disciplinary terms. Though they enjoyed activities such as cooking or learning about African music and dance, they associated arts activities with elementary teaching alone and were unable to conceive of a holistic approach to their own classrooms. This attitude is well-illustrated by a high school social studies teacher who commented that in future workshops he would recommend deletion of "some of the arts and crafts, although I believe those of us who could profit from more sessions on ecology, history, sociology and the like could have been 'doing our thing' while the elementary teachers were 'doing their thing.'"

Another general trend among the 1979 Illinois participants was a strong bias toward overviews of the African continent. In previous years many had build their units on a study of one or two representative ethnic groups or countries. The theme of diversity was thus left to the end of the unit, when the teacher typically planned to enlarge students' vision to the whole continent and note ways in which the areas of their case studies were typical or atypical. Only four teachers used this case study approach in 1979, the majority preferring to begin with a broad overview and only later consider some specific examples. On our final evaluation questionnaire, there was a virtually unanimous sentiment in favor of a continent-wide approach. Typical was the feeling that "we need an overview rather than a few specifics which would not be applicable in other countries."

The weakest area of our program, according to responses on our evaluation questionnaire, was the advising of participants on their curriculum units. Though we clearly made improvements in our advising system over the three-year course of the program, we still fell short of an ideal situation. In part, the problem was one of time. Two of the persons most capable of giving practical advice were those who worked full time with Africanist material for schools--the workshop coordinators. Yet the administrative pressures of keeping a full residential and classroom program in operation over a period of a month gave them little time to devote to close work with individual participants. In 1977 and 1978 the coordinators had taken as many as four to five advisees but found themselves strained to find blocks of time to hold conferences. Also valuable as advisors were the two staff members who were precollegiate teachers with a subject speciality in African studies. Several participants expressed appreciation for their assistance as "real teachers" who could understand their particular school situations. Yet there were not enough hours available in the four-week schedule for these four staff members to work closely with an average of seven advisees each.

Although staff recognized the need to balance affective and cognitive activities with sessions on transfer, workshop planners tended to overestimate the ability of participants to translate African materials into appropriate elements of a classroom unit. Many teachers were able to develop their units with little direction, and our advisors, as we intended at the outset, assisted them only in finding the appropriate supporting materials. Others, however, seemed to have little idea of how to construct a curriculum unit. Some set unrealistic goals. Others planned classroom activity wholly unrelated to their stated objectives. A few, for example, became tremendously enthusiastic about learning about Africa, their interest sparked in part by cognitive/affective activities such as preparing and eating African foods or a game based on African names. Yet the same teachers might plan a unit for their students based on traditional cognitive exercises--filling in outline maps with country names and capitals or writing reports based on research in encyclopedias.

To combat these problems, staff worked closely with participants on an individual basis as they developed their units. More time was scheduled for individual work in both 1978 and 1979. Dr. Ella Leppert, our curriculum specialist, developed detailed directions for unit components and format. In 1978 and 1979 we circulated some of the previously-produced units as models. Advisors spent long hours discussing each element of unit construction with problem participants in order to help them develop appropriate cognitive and behavioral objectives and to plan adequately to achieve those goals.

In retrospect we realize that we experienced more problems with the development of the curriculum units than with any other aspect of the workshop. The Missouri and Arkansas workshop participants felt considerable pressure due to the heavy class schedule and the requirement that curriculum units be submitted on the final day of the workshop. Many complained justifiably that they much enjoyed the class sessions, wished to read more widely and absorb all they had seen and learned, but were forced by the four-week time limit to rush into construction of a curriculum unit before their thoughts had matured. Workshop staff agreed that the program schedule was too demanding to comfortably allow participants to achieve both workshop goals--the acquiring of information about Africa while experiencing cultural activities of an affective nature, and the creation of teaching plans, the amassing of materials, and the final construction of a workable unit. Yet the staff was unwilling to eliminate more than one or two sessions, reasoning that no teacher could easily replicate outside our workshop the kind of expertise which we felt we could provide. Therefore, in order to keep the affective and content portions of the workshop program at a high level, yet ease the pressure on teachers to produce their own materials, we extended the deadline for the Illinois participants to complete their curriculum units to July 20, two weeks after the official end of the summer workshop schedule. Our strategy appeared to work, for most participants used their on-campus time effectively to review resource materials at relatively great depth.

FOLLOW-UP

The series of summer workshops provided a relatively small number of teachers in our three-state service area with intensive contact with Africans, Africanists, and African resource materials. In the short term, the workshops created enthusiastic partisans for African studies who set out to become better teachers about Africa and to act as resource centers for their colleagues and communities. The long-term effectiveness of our efforts, however, will be tied to the continued quality and quantity of our follow-up services. The workshop and our initial follow-up were akin to a wedge which began to open interest and foster skills among educators in developing African curriculum materials. Over time, that opening could be widened and developed until, in the best of possible worlds, local systems begin to consider the study of Africa a regular and essential part of their students' educational experience. Professional educators attached to our staff, workshop participants, and administrators in our participants' schools have continually underlined to us the importance of our follow-up efforts and the necessity that they be continued. As always, financial support is difficult for these long-term efforts, especially since they are neither highly visible nor even justifiable in a research-oriented state university.

Workshop follow-up under the NEH project had several objectives:

1. to evaluate participants' effectiveness as they used materials created in the workshop;
2. to provide guidance and support services to participants' classroom efforts;
3. to alert teachers and administrators in the home districts to the activities of workshop participants.

At participants' insistence, we soon added another objective: to work with other educators in their communities to encourage an interest in Africa and assist them to enlarge their capability for teaching about the continent. In practice, follow-up consisted of three types of activity: the staff worked in and out of the classrooms of individual participants to provide direct support in teaching about Africa; short workshops were arranged for participants' colleagues and for educators in neighboring schools or districts; and each spring one all-day workshop to evaluate and plan for future teaching brought together all participants from the previous summer.

Though the project design called for four visits annually to the districts of summer workshop participants, an inadequate travel budget, which was further eroded by an unexpectedly high inflation rate, and staff time constraints forced us to reduce visits to two or three per year. Attempts were made to time visits with the teaching of units about Africa. The Illinois staff members visited classrooms, sometimes showed slides or African artifacts to students, and generally chatted with students about what they were learning about Africa. Individual conferences were held with participants and, where appropriate, staff advised them on teaching problems or provided suggestions for obtaining further resources. We were everywhere introduced to principals and other administrators; in a demonstration of the importance of public relations, we and they mutually praised each others' efforts to encourage teaching about Africa and talked of the need for continued contacts.

In an effort to provide continuing personal support at close hand, two local Africanist consultants, one each for Missouri and Arkansas, were engaged to visit classrooms and assist in planning workshops. The services of the Missouri consultant were simply offered to participants provided they contact her; in practice she was not used effectively. The Arkansas consultant, on the other hand, was asked to pay day-long visits to the classrooms of participants during the period of their African units. Her observations and suggestions proved invaluable, but when she moved out of state at mid-year, we were unable to find a replacement.

The summer workshop participants in most districts arranged at least one in-service workshop per year to coincide with an Illinois staff visit. These miniworkshops ranged from one hour to a half-day in length and enabled us to reach additional teachers, librarians, and administrators in our participants' schools and in neighboring systems. The volume of workshop activity thus generated may be noted by our 1977-78 statistics: NEH staff mounted twelve workshops attended by 652 educators outside the State of Illinois. These figures represent 63 percent of total workshops and 59 percent of total workshop attendance sponsored by Illinois outreach in that year. Staff typically provided a large display of teaching materials to accompany each workshop. Multiple copies of outreach handouts, examples of better commercial materials--books, games, posters, maps, and the like, and a scattering of African artifacts were included. The miniworkshop programs usually consisted of a discussion of stereotypes and how to dispel them, followed by a film and its evaluation or a slide presentation and discussion. When time permitted, groups would be broken down into small numbers to discuss specifics regarding the organization of teaching materials on Africa. The summer workshop participants demonstrated their importance as local resources in these efforts. Not only did they make the physical arrangements, recruit educators, and provide refreshments, they were able to assist in leading discussion sessions, to demonstrate art techniques and dance movements, and to explain why stereotypes about Africa are incorrect and how to eliminate them. In several instances participants had the curriculum units they developed at Champaign-Urbana duplicated and available to share with interested teachers.

Each year participants from the previous summer's workshop met on a spring Saturday in a location central to their homes. These meetings were characteristically both valuable work sessions and warm reunions for those who had shared an intensive four weeks together. Working in small groups, participants reported on the teaching of their units and discussed revisions for the following year. Illinois staff updated film and commercial materials and tried to provide new ideas for teaching. Probably most importantly, participants discussed teaching about Africa in their schools in general and made recommendations for continuation and expansion of our efforts. At our 1978 follow-up workshop in Columbia, Missouri, for example, we became more fully aware of the kinds of efforts our workshop participants had made to encourage others. Most had shared their curriculum units with teachers in their system (one had even sent hers to a friend to use in California), many had taught some or all of their materials to classes of other teachers in their schools, some had involved their students' parents in the study of Africa, others had spoken to church groups, and several were working to set up a multicultural resources center for Kansas City, Missouri. For the future, the group proposed that we work with their administrators:

1. to seek a policy commitment to teaching about Africa and other world areas and to press for recognition of the contributions made by workshop participants in aiding colleagues to learn and teach about Africa;
2. to encourage African studies approaches in subject areas other than the social studies;

3. to explore possibilities for in-service workshops in participants' home districts, particularly in the period before the start of the 1978-79 school year;
4. to alert school personnel of periods when Illinois African Studies Program materials (particularly films) will be circulating in their districts.

The final workshop for the Arkansas participants was held in Little Rock in April 1979. Sixteen of the twenty-nine 1978 workshop participants attended the day-long meeting. The three sessions were designed by the African Studies Program staff, Drs. Bay, Corby, and Hubert Dyasi, foreign curriculum consultant, to acquaint the teachers with new materials we had developed and to exchange experiences, ideas, and problems they had encountered in teaching their African units.

Dr. Dyasi discussed a new slide-set, "Appropriate Technology," Dr. Corby demonstrated another slide-set, "Islam and Africa," and copies of new handouts were distributed. For the second session the group divided into three sections based on grade level taught--elementary, middle, and high school-- to describe in detail the teaching of the units they had developed in the summer of 1978 and discuss changes to be made for the 1979-80 school year. Several teachers commented that they had too much material in their units and therefore had had to be selective in what they used. A number of teachers lengthened the time they devoted to their African unit to accomodate both their own and their students' enthusiasm.

The entire group then reassembled to listen to a talk by Dr. Dyasi on the current situation in his home country of South Africa followed by comments by Dr. Bay on the importance of staying in touch with each other in order to continue to be effective in bringing Africa to the classroom. It was apparent that the Arkansas participants had been engaged in the same activities as had the Missouri teachers the previous year. Many of them had shared their materials and knowledge with colleagues in their school district creating a "ripple effect" felt far beyond their own classrooms, and a number had spoken to church, civic, and social organizations on Africa and its people.

Illinois participants gathered on the campus of the University of Illinois in April 1980 for their final follow-up workshop. Many of the same experiences and concerns were expressed as in the previous two final workshops--the sharing of curriculum materials and expertise with other teachers, lack of time to do all that they had planned when teaching their unit, and a desire to maintain contact with the African Studies Program and with each other.

The workshop schedule featured a discussion by Dr. Eustace Egblewogbe, foreign curriculum consultant, on the uses of African literature in the classroom in which he used the handouts he had developed on various aspects of oral and written literature as examples. After lunch participants had to choose between a showing and discussion of our new film on South Africa, "Generations of Resistance," and attending a viewing of "Ghanaian Dance," a videotape for classroom use produced by the African Studies Program. The dance session, led by Ms. Phyllis Afriyie-Opoku, graduate student in music education, also included handclapping and African music activities to be used with school children. As in past years the day concluded with the teachers breaking up into three groups--elementary, middle, and high school--for a discussion of their curriculum units and suggestions for changes.

From these final year-end workshops the participants gained much from discussing their successes and problems with other teachers with whom they had studied and developed their units. The teachers' determination to continue and expand if possible their teaching about Africa was reinforced by these meetings with personnel from the African Studies Program and contact with colleagues.

Two additional services were designed to provide support and enrichment of our participants' capabilities. A newsletter was established in the fall of 1977. After a single issue, it was combined with newsletter efforts of the Asian, Latin American, and Russian and East European Centers on the University of Illinois campus. By 1979 "Update" was issued three times annually to a mailing list of about 1000 names. As a logical extension of learning begun in the summer workshops, the staff planned a study trip to West Africa for participants. Funding was requested from the U. S. Office of Education Group Projects Abroad program in 1978-79. Following the 1979 summer workshop, Rich Corby led a group of seventeen Missouri and Arkansas participants on a six-week study trip to Sierra Leone, Liberia, and Senegal. The workshop staff produced a videotape on Ghanaian dance after the 1979 workshop. The videotape, now available for use in the classroom, demonstrates two dances and can be used for teaching these dances in the classroom.

Ideally, follow-up for the NEH project should be a continuous long-term effort to supplement and expand the training of educators in our service area. In fact, the costs of necessary travel, particularly out of the state of Illinois, are destined to reduce our presence and impact at the very moment when we are beginning to be recognized by local administrators and teachers as a valuable resource. At long distance, we've found, teachers tend to use only our audiovisual lending library resources. Our ability to influence what happens in a given classroom is closely linked to the gentle nudges possible at close range or with frequent visits. Sadly, with each visit we were asked to increase our workshop efforts the next trip at the same time that budgets make future visits fewer and less likely. In sum, our experience suggests that proximity is the key to effective follow-up efforts. In the future, therefore, we are likely to see continued fruitful contacts with Illinois educators but fewer and fewer links with those in Arkansas and Missouri.

DISSEMINATION OF RESULTS

The African curriculum project generated two types of results: 1) the development of human resources for teaching and teacher-training about African studies, and 2) the creation of curriculum materials related to African studies at the precollegiate level.

The project directly and profoundly affected the perceptions of Africa and the approaches to teaching about Africa of the eighty educators who attended the three summer workshops. Their personal and professional development, although the most dramatic of the results of the project, was only one portion of its impact. Each participant, through efforts to improve teaching about Africa in her/his home district with the follow-up support of the project staff, set in motion a ripple effect. Nearly all shared materials with teachers in their schools, spoke to educational and community groups, and generally infected colleagues with their own enthusiasm for African studies. The report of the first of our follow-up visits reflects what became a routine pattern. At our return from a visit to Missouri in October 1977, we wrote:

> Our workshop participants were instrumental in arranging the visits and in encouraging their colleagues to meet with us. In all, we mounted five small workshops, ranging in duration from one to three hours and in size from nine to 106 persons, we gave presentations on Africa to nine groups of students,...and we held planning conferences for possible future workshops and curriculum development projects with administrators in four districts.
>
> The most encouraging aspect of the Missouri visits was the evident "ripple effect" set in motion by the continuing enthusiasm of our summer workshop participants. Everywhere we were warmly greeted, invited into homes or out for meals, and told how valuable the summer session had been. More importantly, the workshop participants put themselves out to ensure the success of our follow-up efforts. A teacher in Columbia, for example, personally called more than two dozen school and public librarians and appeared to be in large part responsible for a turnout of 31 persons at an after-school workshop on a rainy Wednesday. In Kansas City our workshop's AV specialist arranged a day-long session on Africa for all the school librarians and librarian aides. In addition to managing our

> morning-long presentation, she brought in more than a half-dozen AV distributors and publishers to provide displays, and got the Assistant Superintendent of Schools and two top curriculum specialists to attend. In St. Louis one of our participants arranged an invitation for us to attend a monthly meeting of social studies chairmen from city secondary schools. There, she spoke well of the quality of the summer workshop and encouraged her colleagues to use us for citywide Africa workshops...
>
> We found our summer participants working hard within their own systems to encourage teaching about Africa. One is scheduled to present ideas and suggestions to a meeting of social studies teachers later this month. Another has been speaking to church groups about the African humanities. Teachers in two districts videotaped our presentation to use later with their colleagues and their children...A primary teacher volunteered to teach her Africa unit in all five fifth grade classes of her school. Two teachers whose assignments were changed over the summer and who are unable to teach the units they developed have reproduced their materials and given them to colleagues...Nearly everywhere we were introduced to teachers who had heard of our program and who wished to attend this coming summer's workshop.

Details of our follow-up activities and the results of changes in participants units have been discussed. In short, the project clearly resulted in important changes among those who attended the summer workshops and directly influenced many other teachers in the home areas of our participants.

The project had important results in developing teacher-training skills for African studies in a relatively large body of persons. Core staff, though already experienced in teacher-training, refined training techniques and developed additional effective approaches and materials for the promotion of understanding and teaching skills among participants. Many of the guest lecturers, consultants, and African student staff took great interest in the project, often commenting on the knowledge of teacher-training they had gained as a result of working in the summer portion of the project. Evidence of the increased understanding and skill of such staff and of the African students in particular was obvious among those who accompanied the coordinators on follow-up trips and who assisted a second or third year in the summer workshop.

Some of the participants too were able to assist with sophistication and skill in follow-up workshops for their own colleagues.

We believe that our approaches to the training of teachers in African studies, refined during this three-year period, are both effective and replicable virtually anywhere in the United States. During the 1979-80 academic year, the project coordinators took steps to share these results with colleagues on a nationwide basis. Both coordinators presented papers based on the project as part of a panel chaired by Dr. Corby at the African Studies Association annual meeting in Los Angeles in November 1979. Dr. Bay spoke on "Thoughts on Rationales for the Study of Africa in Public Schools" while Dr. Corby presented "Expanding African Studies in the Central Mississippi Valley: a Project in Curriculum Development for Public Schools." The latter paper, which was co-written by Drs. Corby and Bay, was revised and accepted for publication under the title "Inservice Training: How to Reach Teachers in Sixty Minutes to Six Weeks." It will appear in a fall 1980 edition of Issue, a quarterly journal of opinion published by the African Studies Association.

Dr. Bay participated in three national meetings of outreach professionals during the 1979-80 year and in each discussed informally the experiences of our project. In September thirty-seven African studies outreach directors, publishers, and librarians met at the Johnson Foundation Wingspread Conference Center in Racine, Wisconsin. The three-day meeting focused on outreach in precollegiate education, and the agenda included presentations by Dr. Bay, by Mr. Joseph Adjaye, a core staff member in the 1978 and 1979 workshops, and by Mr. Clarence Seckel, consultant for the 1979 program. Outreach specialists met again at the time of the African Studies Association meetings in Los Angeles. Dr. Bay was named chair of a newly-constituted Committee on

Outreach within the ASA at that meeting. In March Dr. Bay participated in the outreach meetings of the Association for Asian Studies in Washington, D.C., again discussing the experiences of our curriculum workshop with persons sharing similar teacher-training objectives.

A central goal of the project was the development by each workshop participant of a usable African curriculum unit designed to meet the specific needs of her/his teaching assignment. As pointed out elsewhere in this report, participants shared with each other and with colleagues in their home districts the units and supporting materials they developed. Appendix H includes six units judged by the project coordinators to be among the best produced over the course of the three workshop years. All of these, along with sixteen other representative units, have been submitted to the appropriate ERIC (Educational Resources Information Center) Clearinghouse so that they may be accessible to teachers throughout the nation.

Staff for the project also produced a number of individual handouts for specific use with the workshop program. Nearly all were later added to our regularly-distributed handouts that currently number 119. Some 48,000 of these handouts are distributed annually to teachers at workshops and to educators who request them from the African Studies Program. One such handout, revised by Dr. Corby from a name game developed by the project coordinators, was published in the November-December 1979 issue of Social Education under the title "The Manding Name Game." Social Education has accepted a second article by Dr. Corby based on introductory material on stereotyping used by project staff in follow-up workshops. Dr. Bay has revised a handout on developing a unit on the Manding; it has been submitted for distribution through the ERIC Clearinghouse for Social Studies in Boulder, Colorado.

Each of the eighty participants who attended the workshop over the three summers received two packets of all the handouts currently distributed by the African Studies Program. One packet was for the participant's personal use. The second was to be deposited by the participant in her/his school library or with a curriculum specialist in the home district. Thus, colleagues of our participants would have independent access to the African Studies Program materials at permanent resource centers in each district touched by our project.

The project coordinators founded an outreach newsletter as part of our follow-up activity. Expanded to include material for teachers from the four world regions represented by area studies centers at the University of Illinois, Update now reaches over 800 educators three times annually with teaching suggestions on Africa, Asia, Latin America, and the Soviet bloc. Sample copies are included in Appendix E.

EVALUATION

Evaluation was carried on throughout the life of the project by a wide variety of means: formal open-ended questionnaires and interviews with participants, statistical surveys of participant reactions to the workshop, informal discussions with participants, group evaluation sessions with participants, meetings among staff members, and conferences between staff and public school teachers and administrators in target areas.

During the 1977 workshop, participants completed a brief reaction sheet after every session and provided more information on the general content and effectiveness of the program at the conclusion of each week. The reaction sheets proved inadequate for two reasons: first, they provided no opportunity for open-ended comments and, secondly, they were completed at session's end when participants were anxious to leave. As might be expected, the responses tended to be perfunctory, yielding only a broad general indication of participant reactions. The following summer, a half hour of open time was scheduled at the conclusion of each session. These "Question and Discussion" periods developed into group evaluation sessions as participants were encouraged to speak openly about their responses to the program. Though this time was sometimes wholly taken up with African subject matter questions, often participants used the period to describe personal reactions to the session or to raise general issues about the progress of the workshop. The "Question and Discussion" period, we discovered, was an excellent evaluation format for it began conversations that often continued into the lunch period or after the afternoon session and, over time, it elicited reasonably clear patterns of reaction. In 1979 in particular the participants were extremely frank in their remarks, though on two occasions participants reserved strongly negative reactions until the following day.

Informal evaluation was continuous throughout each workshop as staff worked to observe and share participants' responses to all aspects of the program. Because they were wholly accessible at all times, the staff members who resided in Hendrick House were particularly valuable in assessing participants' needs and reactions. In addition, teaching and student staff members regularly visited participants at their residence, accompanied them to meals and generally socialized with them. Staff members set aside a few minutes daily to share impressions, confer about incipient problems, and make changes where necessary in planned activities.

Open-ended interviews with each participant were conducted by staff evaluators at the end of the 1977 workshop. Although the data acquired through the interviews proved valuable, it tended to duplicate the written responses to a formal questionnaire completed on the final day of the workshop. In 1978 and 1979, therefore, we relied on the written evaluations alone.

After the end of the workshop each year, staff held several informal sessions devoted to evaluation and planning for the future. The project coordinators made special efforts to meet with each of the African student staff members to discuss their assessment of the program's strengths and weaknesses. Staff also took care to solicit feedback from participants' teaching colleagues and administrators during follow-up visits after the workshops. Comments from the point of view of those who worked with participants in their home settings were not only valuable in helping us determine the overall impact of the workshop on the community but also provided useful ideas for more efficient and effective recruitment techniques.

The responses of participants in all three years were strongly positive to the program as a whole. Each year the main suggestions for improvement centered on the advising system, though each year we instituted changes in it. At workshop's end each year, most participants stressed to the staff the great value that they attached to the workshop in terms of their own professional and personal growth. Many felt that our program was the best teaching workshop they had ever attended.

In 1977 in conjunction with a research project of the University of Florida, we administered an objective examination of opinions and knowledge about Africa at the workshop's beginning and end. The data was computerized and analyzed by Thomas O. Erb of the Center for African Studies, University of Florida. Dr. Erb's summary report concluded in part that:

> The results indicate that for the group of participants at the 1977 African Curriculum Workshop, race, age, and level of formal education had some power to explain initial attitude scores. Those under thirty and over forty and those holding master's degrees tended to score higher, while whites tended to score very high or very low. However, these differences were washed out by institute participation as revealed by posttest scores which displayed no relationship to those variables. On the other hand, institute participation had an impact on variables related to previous teaching experiences. Years of K-12 teaching, level of K-12 teaching and subjects taught showed weak initial relationships with attitudes measures but stronger post workshop relationships. For INTTOT, (an international subscale measuring perceptions of the relevance of African content for achieving international educational objectives) high school social studies teachers with at least six years experience appeared to have the highest gains. For EORTOT (subscale measuring teachers' perceptions of the relevance of African content for national or international focus) the strongest post-workshop relationship was found with subjects taught. On this variable humanities teachers and teachers who taught elementary basic subjects plus something else showed the biggest gains.[1]

In order to make some determination of possible long-term effects of the workshop, the staff in the spring of 1980 contacted all former participants in the NEH African curriculum project. Each was asked to complete a brief questionnaire designed to determine whether or not participants were still using and/or developing their African material. Thirty-two of the eighty questionnaires, or 40 percent, were returned. Only five (16 percent) of the respondents had not taught their African materials in the 1979-80 academic year. Reasons given were all related to administrative changes that had altered teaching assignments and eliminated the possibility of the participants using African materials.

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[1] "Statistical Report for the 1977 African Curriculum Workshop for Public School Teachers at the University of Illinois," Fall 1977.

The twenty-seven who taught African studies had spent an average of four weeks using their materials. Perhaps most encouraging was evidence that participants had gone beyond their own classrooms to share their knowledge about Africa with others in their community. Twenty-six of the thirty-two respondents, or 81 percent, listed one or more outreach activities outside their classes. Most named several, including workshops or resource sharing with other teachers, talks to civic and church groups, radio talk shows and newspaper write-ups, making displays and selecting texts on Africa. Responses of two are reproduced here because they typify the variety of activity evident. The first was submitted by an Arkansas teacher who attended the 1978 workshop and was a member of the Group Projects Abroad study trip to West Africa in 1979:

> I have shared my knowledge about Africa in the following ways:
> 1. Slide presentation to the Phi Delta Kappa organization in their central office, Marianna
> 2. Slide presentation to Mrs. Wanda Bank's College English class
> 3. Some of the materials I collected from Africa were used in an exhibition on African art in the First National Bank of Marianna.
> 4. Students in my Afro-American history class have established pen pal relationships with African students their own age and grade level.
> 5. Provided African music for a local Afro-American beauty contest
> 6. Provided a program on African games for Mrs. Gail Manley's Head Start students in Marianna

The second was a high school teacher who participated in the Illinois summer workshop in 1979:

> I often tried to talk to fellow teachers about events in Africa. Some said they didn't care much what happens in Africa. I am planning to have our high school library order some books in order to update our African collection. I looked through the Decatur Public Library and found none of the novels that were recommended on our list and then told two of the library board members about this. I ordered 17 copies of Things Fall Apart for my class because the school wouldn't buy it and the books never came and I lost my thirty dollars.
>
> I got the attached article published in the Decatur School News which went out to eighteen thousand families.
>
> I contributed information about Africa to my anthropology class at Sangamon State.
>
> I created, took and passed a tutorial course at Sangamon based on using African novels as enrichment materials for high school classes.
>
> My class went to an African art exhibit at Millikin University and one class used African recipes to prepare food for our class. (This was the class that wouldn't even taste pita bread when we studied the Middle East.)

In sum, evaluation each year showed a strong positive response to the workshop program as a whole and an appreciation for the follow-up work of our staff. Preliminary findings suggest that former participants are continuing to use the materials produced in their summer at the University of Illinois and, perhaps of equal importance, still place great emphasis on the sharing of resources and on their own personal intellectual development in the African field.

CONCLUSIONS AND RECOMMENDATIONS

Our three-year efforts to affect the teaching about Africa in Missouri, Arkansas, and Illinois were extremely productive though obviously limited. We affected teaching but did not transform it in this large geographical area. In a real sense our job has barely begun. The following suggestions are the product of our reflections on the project combined with comments and recommendations made by participants in the program. If we were to do the project again, or advise someone who wished to design a similar program, these would be our major concerns.

Funding and Staff

The key to a strong and effective program is adequate funding and a good staff. Financial incentives for teachers are an imperative for summer institutes. The sad reality is that few teachers, especially those with long experience, formal graduate study, and well-developed teaching skills, are willing or able to accept the financial costs of attendance at a summer workshop. However, costs of producing a workshop program can be cut to fairly modest levels. Faculty members will usually volunteer a single lecture per summer, and numerous part-time staff can give a sense of vitality and variety to workshop sessions. Nevertheless, we found it essential that we work closely on a one-to-one level as the teachers developed their units. We attempted to provide enough Africanists experienced in curriculum development to allow a three or four to one ratio; if the length of the workshops were longer, fewer advisors could work more comfortably with larger number of participants.

Ideally staff qualifications include a formal background in African studies, living experience in Africa, familiarity with precollegiate African materials, experience in developing curriculum materials, and teaching experience in a precollegiate setting. In practice, not every staff member need always have all these qualifications; a skilled workshop coordinator can arrange schedules and contacts with participants so that staff strengths are used where most appropriate. Essential non-formal staff qualifications include personal accessibility, openness, and an ability to communicate on a teacher-to-teacher level. Participants often remarked that they appreciated our not behaving like "professors."

Participants and Recruiting

Because participants can and will carry their enthusiasm over into outreach efforts of their own, educators of the highest calibre need to be recruited. Our best participants were those with several years teaching experience who were often leaders in their departments or schools. They approached curriculum development with a sense of the need for clear directions and objectives, and they thoughtfully amassed necessary supporting materials for their teaching efforts. Our follow-up assessments found that these master teachers conveyed positive images of Africa and were able frequently to train colleagues to be sensitive to stereotypes and to teach critical skills to students. Despite the incentives offered and the energy expended in recruiting, we did not always succeed in attracting an ideally strong workshop population. Follow-up revealed occasional pockets of gross misunderstanding. At one point, we arrived at a workshop to find a participant playing a sample of "African music," a composition by Stevie Wonder sung in Zulu!

Despite our personal visits and follow-up calls and letters to school administrators, we discovered that the information on the workshop frequently did not filter down to classroom teachers in a given district. More thorough and fruitful recruiting would likely involve 1) contacting the top administrators in a district and 2) making direct contact by mail or in person with a large proportion of the teachers in each district. Several different techniques might be used for directly contacting teachers. In the state of Illinois, for example, each county publishes a list of teachers, their subject areas, and grade levels. In one Illinois county we sent a direct mailing to selected names on this school personnel list and received several inquiries about the workshop. Recruiting visits made to individual schools within a district, though very time-consuming, would allow workshop staff to meet potential participants recommended by principals. Alternatively, staff could request an opportunity to speak at teachers' meetings in a district. Where administrators are willing, short in-service African studies workshops can be extremely effective in raising interest among teachers.

We found it virtually impossible to recruit entire participant teams from given districts for a program with a month's duration. By chance we did attract four teachers from a single school in Columbia, Missouri. Their subsequent efforts to coordinate and supplement each other's teaching efforts have been highly successful. However, beyond the sharing of teaching aids, participants in separate schools within a single district found little that could be coordinated in their teaching.

Because the focus of our activity shifted each year to a different state, we were unable to reap the full benefit of momentum generated by the return of participants to their home districts and by our follow-up efforts. A profound transformation of teaching over an entire state, we felt, would have been possible, but it would have required sustained concentration on one area. Each year we built a reputation but then were unable to offer an experience of comparable depth and intensity to those who learned from their participant colleagues the value of our summer workshop. We would recommend that future projects of this type be limited to a smaller region or be built upon an effort continuous over several years in the same area.

Because of the expense of travel to Missouri and Arkansas in particular, and because we had only a single year in which to generate potential participants for a given summer, we concentrated our recruiting efforts in the largest school districts. By chance we attracted a few persons from smaller districts who happened to hear of the program. A project sustained over several years in a more limited region could begin to tap and to interest teachers in these smaller, particularly rural, districts.

Workshop Design and Program

Four weeks is too short a period for participants to master new subject material and to develop and complete a teachable unit. The better participants in particular felt a good deal of pressure. Although they survived a few sleepless nights to produce workable teaching materials, their frustrations were summarized by one who commented, "This experience is like a military hitch--I'm going to benefit from it, but I sure wouldn't want to do it again (not for four hours of credit)." A six-week schedule would seem to us a better time period for teachers to fully assimilate content and complete their curricula.

We firmly believe in the effectiveness of an interdisciplinary approach to Africa. As the teachers began to plan their units, however, we were reminded that teachers tend to teach the way they were taught. In sessions on organizing units, we recommended that teachers try a micro approach, concentrating on one or two ethnic groups or nations and developing an understanding which could be generalized to some extent to other areas of the continent. At the same time our lecturers tended to generalize about the whole continent from the point of view of each of their respective disciplines. The not-surprising result was that the teachers ignored what we said and planned to do what we did. After a good deal of prodding by our staff advisors, most teachers did narrow their foci, and we were later cheered by their enthusiastic follow-up reports about positive student response.

We were surprised by the lack of preparation of many teachers for the task of curriculum development and found it necessary to review methodological principles that we assumed had been part of their earlier formal education. Although we would regret the necessity to cut down on content in a workshop of this type, we would recommend that planners include several sessions on teaching methods and the mechanics of curriculum development.

Any project of this type is both more and less than planned. From our participants' point of view, we found that a major, though not wholly unexpected, element of the workshop experience was a working-through of American race relation questions. Our workshop population was racially mixed, and whites were a minority in two of the three years. The intensity of the experience, the African subject matter, and the fact of a residential program involving twenty-four hour proximity combined to make race relations a major concern. Some blacks were anxious to idealize Africa and sometimes unwilling to entertain the notion that American race relations were not directly analagous to relations between blacks and whites in Africa. One showing of the film "Mandabi," for example, produced nearly violent reactions as participants complained that its depiction of poverty was demeaning to black people everywhere, and that the film should never be shown to whites. Some of the whites, on the other hand, were uncomfortable with criticisms of colonialism and missionary activities in Africa. Several found adjusting to minority status a difficult process, and staff received occasional complaints that blacks were "favored" at the expense of whites. Yet each summer the group worked through these racial tensions and came away with strong positive feelings of personal growth. In the words of an Arkansas participant: "We've learned about a lot more than Africa. We've learned about the South and the North, about black and white, about women and men. We'll never forget this experience."

Follow-up

Participants need and appreciate assistance in integrating their workshop experience and teaching product into their schools and communities. An active follow-up allows outreach contacts to be solidified and activities extended. On more than one occasion we were told that our project was much more effective than comparable efforts because we were keeping in touch and sustaining those we had trained. Mini-workshops in a system can be modestly effective. We increased the demand for our audiovisual and print materials within our service area and took a first step in raising the consciousness of many teachers that we met.

Each year our end-of-workshop farewells were warm and tearful. All of us, we realized, had learned and grown a little. And each summer participants' evaluations praised our efforts with comments like the following:

> This has been the best workshop that I have been involved with because of its resources, professionalism of staff and participants, facilities, the desire of everyone working together to meet each other's needs. In spite of the overload of sessions, it was well-organized.
>
> I enjoyed the workshop; gained loads of knowledge.
>
> This is the best workshop I've ever attended. In the others there was too much free time and not enough was demanded or expected of the participants. I got more practical help--ideas and materials I can actually use in my classroom.

Appendix A

WORKSHOP BROCHURES

Global Studies: Focus Africa

A CURRICULUM WORKSHOP
FOR ARKANSAS EDUCATORS

AFRICAN STUDIES PROGRAM
UNIVERSITY OF ILLINOIS
URBANA - CHAMPAIGN

June 12-July 7, 1978

Funded By The National Endowment For The Humanities

Appendix B

WORKSHOP SCHEDULES

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California
Urbana, Illinois 61801

AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

June 6 - July 1, 1977

SCHEDULE

Unless otherwise stated, all morning (9 am to noon) and afternoon (1:30 to 4:30) sessions will be held in Room 206 Harker Hall. Coffee and tea will be served starting at 8:45 am. Evening sessions (7:30) will be held in the sixth floor library of Hendrick House.

Sun., Mon. June 5, 6	Arrival at Hendrick House. Summer school registration.
Tues. June 7 8:00 pm	WELCOME at home of Dr. Victor Uchendu, Director, African Studies. Informal introduction of participants, staff and students; pouring of libation.
Wed. June 8	
	ORIENTATION
9:00	The giving of African names, statement of workshop rationale and aims (Uchendu)
9:45	Roundtable discussion of workshop objectives and expectations (Dr. Roger Brown, College of Education)
11:00	Tour of facilities: Library (Joyce Wajenberg, Graduate Library) and African Studies Program (Drs. Edna Bay and Wilfred Owen, African Studies)
noon	Participant-staff lunch at Hendrick House
1:30	AFRICAN ECOLOGY Introduction (Owen) Slide-lecture: Dr. James Karr, Department of Ecology Linguist (Tendai Makura, geographer/librarian)
7:30	DEMONSTRATION UNIT Introduction (Brown) Slide-lecture: The Palm Tree in African Society (Sahr Thomas, College of Education) Linguist (Peter Asun, College of Education)
READ:	Camara Laye, Dark Child and E.J. Rich, "Mind Your Language" See Reading Assignments under Workshop Requirements

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* THIS WORKSHOP IS MADE POSSIBLE BY A GRANT FROM

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

AFRICAN CURRICULUM WORKSHOP SCHEDULE (Continued)

Thurs. June 9	AFRICANS AND AMERICANS MEET
9:00	Workshop pretest (OWEN; Wossen Kassaye, College of Business Administration)
10:00	Introduction (Brown) Panel Discussion: African reactions to Americans and American reactions to Africans (BROWN; Asun; Kassaye; participant; John Ndulue, Anthropology Department) Linguist (participant)
	DEMONSTRATION UNIT
1:30	The Manding of West Africa (BAY; Momodu Kargbo, College of Education) Discussion of Dark Child Slide-lecture: Bambara chi wara: a masquerade teaches agriculture (Bay) Linguist (Thomas)
7:30	Feature film and discussion: "Mandabi" (BROWN, Bay, Owen)
READ:	Bohannan and Curtin, Africa and Africans, 35-55, 223-276
Fri. June 10	AFRICAN HISTORY I.
9:00	Introduction (Bay) Film: "African Historical Heritage" Lecture: Overview of African History (Ray Ganga, History Department, Tuskegee Institute) Film: "Bloody Schemes"
11:00	Lecture: Schools of Thought in African History (Elizabeth Stewart, College of Liberal Arts and Sciences) Linguist (participant)
1:30	AFRICAN ARTS AND CRAFTS IN THE CLASSROOM Introduction (Owen) Presentation-apprenticeship (Kwaku Andrews, African Studies Program, University of Wisconsin) Linguist (participant)
READ:	D.T. Niane, excerpt from Sundiata Supplementary reading: see Reading Assignments under Workshop Requirements
Sat. June 11	
1:30	Continuation of apprenticeships with Kwaku Andrews in African Arts and Crafts (carving, masking, bead-making, cloth-stamping, tie-dyeing)
9:30	African High Life Dance, Orchard Downs Community Center, 510 George Huff Drive, Urbana (Thomas, staff, participants)

Week 2

Mon. June 13	
	TEACHING ABOUT AFRICA
9:00	Introduction (Owen) Panel: Comparison of various approaches in teaching about Africa (BROWN; Dr. Ella Leppert, College of Education; Makura; Owen) Linguist (participant)
10:30	Break up into groups based upon school districts to define curricular needs and to assess resources in home communities (BROWN, all staff)
1:30	The Manding of West Africa II (Bay)
3:00	Panel Discussion: The Impact of Roots (Kargbo; OWEN; Dr. Juliet Walker, History Department; participants) Linguist (participant)
7:30	Continuation of group work
READ:	Bohannan and Curtin, 59-76, 101-118
Tues. June 14	AFRICAN CULTURES
9:00	Lecture: Cultural commonality and diversity West Africa (Uchendu) Eastern and Southern Africa (Dr. Richard Thompson, Anthropology Department) Linguist (participant)
11:00	Panel: African Life Histories (Asun, Kassaye, Makura) Linguist (participant)
	DEMONSTRATION UNITS
1:30	African Geography for elementary grades (Makura) Doing African Studies in the elementary school. (Yankee Ridge Teachers: Dorothy Shelly, Pat Procter, Carmen Reid, Irl Harbour, Nancy Fehr) Using Art and Architecture to teach Social Studies (Bay) Linguist (participant)
Wed. June 15	PROJECT PROPOSALS DUE
	THE FAMILY
9:00	Introduction (Owen) Panel: The Family in Africa and America (NDULUE, Makura, Walker) Film: "Family of the City: Adventure in Nairobi" Linguist (participant)

Wed. June 15(cont.) AFRICAN HISTORY II: POST SLAVE TRADE

1:30 Introduction: Bay
Lecture Reaction and resistance to colonization, nationalism, and independence (Dr. Charles Stewart, History Dept.)
Discussion
Linguist (participant)

7:30 Film: "Tassili n'Ajjer"
Linguist: (participant)

READ: Bohannan and Curtin, 277-343

Thurs. June 16

AFRICAN MUSIC

8:30 Tour of the Music Library, Music Building, Oregon Street (Jean Geil, librarian)

9:00 Introduction (Bay) Meet in Room 1147, Music Building
Lecture: Music in Africa (Dr. Bruno Nettl, School of Music)
Film and Discussion: "Black Music in America"
Linguist (participant)

EVALUATION OF TEACHING MATERIALS ON AFRICA

1:30 Film: "West Africa: Two Life Styles"
Discussion: Developing criteria for evaluating film, filmstrips, and written materials (BROWN, Owen)

Break into groups according to subject area, grade level to plan evaluation strategies.

7:30 Demonstration/practice of Ghanaian Dance (Janice Cummings, Department of Dance)

READ: Bruno Nettl, "African Music South of the Sahara"

Fri. June 17

9:00 Group and individual counseling on project proposals (Bay, Brown, Owen)

11:00 Tour of the Heritage Museum (Bay) and the Graduate Library (Dr. Yvette Scheven, Graduate Library)

1:30 FEEDBACK: roundtable discussion of workshop goals, themes and activities; clarification of participants' needs; planning for the final two weeks (Brown, Kassaye, Owen)

READ: William Bascom, African Art in Cultural Perspective, "Introduction", pp. 3-25
Supplementary reading, see Workshop Requirements under Reading Assignments

WEEK 3

Mon. June 20	AFRICAN ART
9:00	Introduction: (Bay) Slide-lecture: (Dr. Anita Glaze, Art Department) Film: "Gelede" Linguist: (participant)
1:30	PROJECT TIME*
7:30	Demonstration: Hair plaiting, wearing African clothes (Makura; Ayisatu Owen, Ghanaian businesswoman)
READ:	Bohannan and Curtin, 173-187
Tues. June 21	AFRICAN-AMERICAN WORLD VIEW
9:00	Overview (Uchendu) Ancestors in African religion (Glaze) Islam in Africa (Mohammed Faheem, College of Education) Christianity in Africa: Pros and Cons (Albert Scheven, Linguistics Department) Religion in Africa and America (Dr. Josiah Tlou, Glencoe, Illinois Schools) Linguist (participant)
1:30	PROJECT TIME*
6:30	Demonstration Unit: Elementary African Cooking (OWEN: James Lichtenstein, College of Education) LOCATION: Orchard Downs Community Center
8:00	Films: "Ifa Divination" and "Gelede" (Bay) Location: Orchard Downs Community Center
READ:	Nancy Hoon, "Contemporary African Literature: An Untapped Source," in Willmer, John, Africa: Teaching Perspectives and Approaches, pp. 229-241
Wed. June 22	AFRICAN LITERATURE
9:00	Introduction (Bay) Lecture: Overview of African song proverbs, folklore, poetry, drama, and novels (Dr. Evelyne Accad, French Department)
11:00	Lecture: The role of proverbs in East Africa (Albert Scheven) Linguist (participant)
1:30	PROJECT TIME*
7:30	Film: "Anansi the Spider" Demonstration: Folktales from Nigeria (Asun) Linguist: (participant)

Thurs. June 23	
9:00	Panel: Travel in Africa (BROWN, Kassaye, Lichtenstein) Linguist (participant)
10:30	Demonstration: Children's games (Asun, Kassaye, Makura, Thomas, Tlou) Linguist (participant)
1:30	Roundtable Session: Evaluation of Children's Books on Africa (participants, OWEN) Linguist: Leppert
7:30	Feature Film: "Ramparts of Clay," adapted from the text: Change at Shebeka (Ndulue)
Fri. June 24	AFRICAN ECONOMIC DEVELOPMENT
9:00	Introduction (Owen) Film: "Tilt" Lecture: Institution-Building in Developing Africa (Uchendu) Film: "Economic Development in an African Nation" Linguist (participant)
1:30	PROJECT TIME*
READ:	Bohannan and Curtin, 345-369
Sat. June 25	Orchard Downs Community Center reserved for Saturday night activity (Thomas)
WEEK 4	
Mon June 27	AFRICA IN THE NEWS (Republic of Djibouti Independence Day)
9:00	Introduction (Owen) Lecture: The role of the U.S. mass media in affecting views about Africa (Dr. Dean McHenry, Political Science Department) Linguist: Tlou
1:30	Films: "Land of Promise" (Tlou) "Last Grave at Dimbaza" Linguist (participant)
READ:	Africa: Crisis in Black and White
Tues. June 28	SOUTHERN AFRICA CONFLICT
9:00	Personal Narrative: Life in Zimbabwe/Rhodesia (Tlou)
10:00	Lecture: Southern Africa and United States Involvements (McHenry) Linguist (participant)

Tues. June 28 (Cont.)	
1:30	PROJECT TIME*
7:30	Slide lecture: Africa in Ancient World History: Zimbabwe (Bay, Makura) Linguist (participant)
Wed. June 29	SHOW AND TELL Introduction (BROWN)
9:00	Presentation of curriculum units developed by participants (all participants and staff)
1:30	Continuation of project evaluation
7:30	PROJECT TIME (for the incorporation of suggestions made at the Show and Tell)
Thurs. June 30	SUMMARY OF WORKSHOP STUDIES
9:00	Panel: Summary of African Studies and of Themes about Africa in the Curricula (Bay, BROWN, Leppert, Owen, Tlou)
11:00	Evaluation: The Workshop in Retrospect (Bay, BROWN, Owen)
1:30	Panel: Summary Session on Film Evaluation (participants)
3:30	Post-test (Kassaye, OWEN)
8:30	Party: culminating group activities with food, dress, music, dance Hendrick House (Tlou)
Fri. July 1	DISSEMINATION OF AFRICA IN THE CURRICULA FINISHED CURRICULUM UNIT DUE
9:00	Introduction (participant) Panel: Champaign-Urbana teachers and African participants discuss with teachers their past experiences in the diffusion of new curricular ideas and projects within school systems (BROWN, Leppert, Owen) Linguists: Response by selected workshop participants: potential barriers to African Curricular inputs in Missouri; potential strategies for innovation
11:00	Discussion: Workshop Follow-up for 1977-78 a.) University of Illinois consulting in Missouri b.) Teacher local networks, resources, advisors
11:30	Closing statement (Uchendu)

*Time for participants to work singly or with staff at the preparation of curriculum units to be used during the 1977-78 school year, e.g., reviewing slide sets, written materials, films, film-strips: making slides, posters, cassette tape recordings, crafts, puzzles, maps, word games, readers; reading background materials on Africa.

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California   Urbana, Illinois 61801

GLOBAL STUDIES: FOCUS AFRICA

AN AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

June 12 - July 7, 1978

SCHEDULE

Unless otherwise stated, all sessions will be held in Room 494 Burrill Hall Addition. Coffee and tea will be available starting at 8:45 a.m. Evening film previews (week of June 26-30) will be held in the African Studies Program seminar room.

Sun. June 11	Arrival at Hendrick House
Mon. June 12	Summer school registration
8:00 p.m.	Welcome at the home of Charles and Elizabeth Stewart, 604 West Iowa, Urbana
	Greeting and introduction of guests (Eyamba Bokamba)
Tues. June 13	
9:00-10:00	Giving of African names (Kwame Labi and Phyllis Afriyie-Opoku)
	Brief orientation to workshop goals and objectives (C. Stewart, Ella Leppert, Richard Corby, Edna Bay)
10:15-11:30	Roundtable discussion of workshop objectives and expectations (Leppert)
1:30-2:30	Afro-American and African Relations: From Then to Now (Adell Patton)
2:45-3:15	Discussion and questions
7:30	Slides of Northern Nigeria (Patton). Meet in the Hendrick House study room, basement level
Weds. June 14	
9:00-9:45	U.S. Mass Media Views of Africa (Dean McHenry)
10:00-11:45	Current Crises on the Continent
	U. S. Leverage in Altering the Apartheid System in South Africa (McHenry)
	Conflict in the Horn (Donald Crummey)
	Idi Amin's Uganda (Geoffrey Rugege Niyonzima)

(cont.)

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1:30-3:30	Tours of the African Studies Program and University Libraries (Wossen Kassaye, Joseph Adjaye, Joyce Wajenberg) Meet at the African Studies Program offices, 1208 West California.
7:30	Agriculture in Africa, a slide talk (Sahr Thomas and Allyson Sesay) Hendrick House study room.
Thurs. June 15	
9:00-10:00	Ecology of Tropical Africa I (James Karr)
10:15-11:15	Ecology of Tropical Africa II (Karr)
11:30-12:00	Discussion and questions
1:30-1:45	Pre-test on Africa (Corby, Bay)
1:45-2:45	Panel: Africa and America Meet (John Ndulue, Irene Sesay, A. Sesay, Rugege Niyonzima, Patton)
3:00-3:45	Changing American Attitudes: Ideas for the Classroom (Bay, Corby)
Fri. June 16	
9:00-10:00	Introduction to African History I (Patton)
10:15-11:15	Introduction to African History II (Patton)
11:30-12:00	Discussion and questions
1:30-4:30	Reading period. African Studies Program library open.
7:30	African Dance (Afriyie-Opoku, Labi) Hendrick House, Ping Pong room, basement level
Sat. June 17	Suggested excursion: a visit to Lincolnland, Springfield and New Salem, Illinois (to be arranged by staff and participants)
Mon. June 19	
9:00-10:00	Demonstration Unit: The Manding of West Africa (Corby, Bay)
10:15-11:15	The Manding of West Africa II (Corby, Bay)
11:30-12:00	Discussion and questions
1:30-2:30	Panel: Comparison of Various Approaches in Teaching About Africa (Leppert, Adjaye, Josiah Tlou)
3:00-5:00	African Studies Program library open
7:30	"Mandabi" - feature film and discussion (Afriyie-Opoku) Hendrick House study room.

Tues. June 20	
9:00-10:15	The Manding of West Africa III (Bay, Corby)
10:30-11:30	Discussion and evaluation of Manding unit
1:30-4:30	Reading period. African Studies Program library open.
7:30-9:30	Reading period. African Studies Program library open.
Weds. June 21	PROJECT PROPOSALS DUE
9:00-10:00	African Art I (Anita Glaze)
10:15-11:15	African Art II (Glaze)
1:30-3:30	African Arts in the Classroom (Bay) Room 356B, Medical Science Building
Thurs. June 22	
9:00-10:15	Education in Africa (Corby)
10:30-11:45	Panel: Educational Experiences of Africans (Thomas, Rugege Niyonzima, Ndulue, Antoinette Omo-Osagie)
1:30-2:30	Panel: Evaluation of Books on Africa (Leppert, Tlou, Corby)
2:45-3:45	Small group discussion: Evaluation of Films on Africa (Leppert, Bay, Donald Crummey) Room 494, Burrill Hall Addition and Room 253, Medical Sciences
6:30	The African Home: Cooking, Clothing, Hair Styling (I. Sesay, Omo-Osagie, Afriyie-Opoku) Orchard Downs Community Center
Fri. June 23	
9:00-10:00	Language and Education: Africa and the United States (Bokamba)
10:15-11:15	African Cultures (Ndulue)
11:30-12:00	Discussion and questions
1:30	Conferences: participants with advisors for curriculum units (Leppert, Crummey, Tlou, Corby, Bay, Cham) Meet on the north side of the First Level, Undergraduate Library.
9:00	Midway Party. Orchard Downs Community Center
Mon. June 26	
9:00-10:00	African Traditional Religion and Christianity in Africa (Ndulue, Tlou)
10:15-11:15	Islam, Syncretism in Africa (Corby, Ndulue)
11:30-12:00	Discussion and questions

(cont.)

1:30-2:30 Evaluation of Children's Books on Africa (Leppert, Tlou, Crummey)

7:30 Preview of films (optional) African Studies Program seminar room

7:30 How to Create Visual Aids for the Classroom (workshop participants) Hendrick House, sixth floor library

Tues. June 27

9:00-10:00 African Music I (Labi, Afriyie-Opoku)

10:15-11:15 African Music II (Labi, Afriyie-Opoku)

11:30-12:00 Discussion and questions

1:30-4:30 Project time. African Studies Program library open.

7:30 Preview of films (optional)

Weds. June 28

9:00-10:00 African Literature I (Mbye Cham)

10:15-11:15 African Literature II (Cham)

11:30-12:00 Discussion and questions

1:30-4:30 Project time. African Studies Program library open.

7:30 Preview of films (optional)

7:30 Demonstration of units by June 1977 Missouri workshop participants Hendrick House, sixth floor library

Thurs. June 29

9:00-10:00 African Drama, Play-reading I (Ethel Walker)

10:15-11:15 African Drama II (Walker)

11:30-12:00 Discussion and questions

1:30-4:30 Project time. African Studies Program library open.

7:30 Preview of films (optional)

7:30 African Women and Development (Omo-Osagie, Afriyie-Opoku, I. Sesay, Barbara Yates) Hendrick House, study room

Fri. June 30	
9:00-10:00	Economic Develoment I (John Due)
10:15-11:15	Economic Development II (Elizabeth Stewart)
11:30-12:00	Discussion and questions
1:30-4:30	Project time. African Studies Program library open.
7:30	"Zaire Today" - public lecture by Crawford Young 261 Illini Union
Sat. July 1	Suggested excursion: visit to University Museum, Normal, Illinois, to view "Art and Community: The Senufo of the Ivory Coast," an art exhibition of Anita Glaze's collection
9:00	Zaire Independence Celebration. Orchard Downs Community Center
Mon. July 3	
9:00-10:00	Crisis in Southern Africa: Zimbabwe, South Africa, Namibia (Tlou)
10:15-11:15	"There is No Crisis" - a film about Soweto (Tlou)
11:30-12:00	Discussion and questions
1:30-4:30	Project time. African Studies Program library open.
7:30	"Land of Promise" and "Last Grave at Dimbaza," films on South Africa (Tlou) Hendrick House, study room.
Tues. July 4	
1:00	Independence Day picnic at Lake of the Woods, Mahomet
Weds. July 5	
9:00-10:30	Presentation of curriculum units Room 494 Burrill Hall Addition; Rooms 504 & 356B Medical Sciences
10:45-12:00	Presentation of curriculum units
1:30-3:00	Presentation of curriculum units
3:15-4:30	Presentation of curriculum units
7:30	Project time for the incorporation of suggestions made during presentation of curriculum units. African Studies Program library open.

Thurs. July 6	
9:00-10:00	Travel to Africa (Adjaye, Crummey)
10:00-11:15	Children's Games K-8 (Thomas, Afriyie-Opoku, Labi) 9-12 (Adjaye)
1:30-4:30	Project time. African Studies Program library open.
7:30	African Celebration (Thomas, Sesay) Orchard Downs Community Center
Fri. July 7	FINISHED CURRICULUM UNIT DUE
9:00-10:00	Evaluation: The Workshop in Retrospect (Leppert, Bay, Corby)
10:15-11:00	Discussion: Workshop Follow-up for 1978-79 (Corby, Bay)
11:15-12:00	Workshop summary and farewell (C. Stewart)

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GLOBAL STUDIES: FOCUS AFRICA

AN AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

June 11 - July 3, 1979

SCHEDULE

Unless otherwise stated, all sessions will be held in Room 494 Burrill Hall Addition. Coffee and tea will be available starting at 8:45 a.m.

Sun. June 10 Arrival at Hendrick House

Mon. June 11

8:00-12 noon	Summer school registration. Pick up registration materials at the African Studies Program, 1208 West California, Urbana.
1:30-2:00	Giving of African names (Joseph Adjaye, Phyllis Afriyie-Opoku, Daniel Avorgbedor)
2:00-3:30	Roundtable discussion of workshop goals and objectives (Victor Uchendu, Ella Leppert, Richard Corby, Edna Bay)
3:45-4:30	Workshop expectations and requirements (Leppert)
8:00 p.m.	Welcome at the home of Victor C. Uchendu, African Studies Program Director, 2401 Barberry Drive, Champaign Greeting on behalf of African graduate staff (Antoinette Omo-Osagie)

Tues. June 12

9:00-10:00	Ecology of Tropical Africa I (James Karr, with an introduction by Hubert Dyasi)
10:15-11:15	Ecology of Tropical Africa II (Karr)
11:30-12 noon	Discussion and questions
1:30-1:45	Pre-test on Africa (Bay, Corby)
1:45-2:45	Panel: Africa and America Meet (Edward Ako, Doris Derby, John Ndulue, Clarence Seckel, Allyson Sesay)
3:00-3:45	Changing American Attitudes: Ideas for the Classroom (Bay, Corby)
7:30 p.m.	Slides of Africa shown by African workshop staff (Ibrahima Diaby, Yegin Habteyes, Sahr Thomas) Meet in the Hendrick House study room, basement level

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Weds. June 13

9:00-10:00	History of Africa I: From Earliest Times to c. 1800 (Ray Ganga)
10:15-11:15	History of Africa II: From Earliest Times to c. 1800 (Ganga)
11:30-12 noon	Discussion and questions
1:30-3:30	Tours of the African Studies Program and University Libraries (Adjaye, Sylvester Otenya, Yvette Scheven, Joyce Wajenberg) Meet at the African Studies Program offices, 1208 West California.
7:30 p.m.	"Mandabi" - feature film and discussion (Mbye Cham) Hendrick House study room

Thurs. June 14

9:00-10:00	Demonstration Unit: The Manding of West Africa I (Bay, Corby, Diaby)
10:15-11:15	The Manding of West Africa II (Bay, Corby, Diaby)
11:30-12 noon	Discussion and questions
1:30- 2:30	The Manding of West Africa III (Bay, Corby, Diaby)
2:45-3:45	Discussion and evaluation of Manding unit
7:00-9:30 p.m.	African Studies Program library open

Fri. June 15

9:00-10:00	African History from 1800: Part I (Charles Stewart)
10:15-11:15	African History from 1800: Part II (Stewart)
11:30-12 noon	Discussion and questions
1:30-2:30	The Cultures of Africa I (Uchendu)
2:45-3:45	The Cultures of Africa II (Uchendu)
4:00-4:30	Discussion and questions

Sat. June 16

9:00-12 noon	African Studies Program library open

Mon. June 18

9:00-10:00	African Art I (Bay)
10:15-11:15	African Art II (Bay)
11:30-12 noon	Discussion and questions

(cont.)

1:30-3:30	Comparison of various approaches in teaching about Africa (Leppert, Seckel)
3:30-5:00	African Studies Program library open
7:00-9:30 p.m.	African Studies Program library open

Tues. June 19

9:00-10:00	African Literature I (Cham)
10:15-11:15	African Literature II (Cham)
11:30-12 noon	Discussion and questions
1:30-3:30	African Arts in the Classroom (Bay, Derby) Meet in Room 356B, Medical Science Building
7:00-9:30 p.m.	African Studies Program library open

Weds. June 20 PROJECT PROPOSALS DUE

9:00-10:00	African Music I (Avorgbedor, Afriyie-Opoku)
10:15-11:15	African Music II (Avorgbedor, Afriyie-Opoku)
11:30-12 noon	Discussion and questions
1:30-2:30	Proverbs in Swahili Literature (Albert Scheven)
2:45-3:15	Discussion and questions
7:30 p.m.	African Dance (Afriyie-Opoku, Avorgbedor) Hendrick House, ping pong room, basement level

Thurs. June 21

9:00-9:45	African Traditional Religion (Ndulue)
10:00-11:15	Islam and Christianity in Africa (Corby, A. Scheven)
11:30-12 noon	Discussion and questions
1:30-4:30	Conferences: participants meet with advisors for curriculum units. Meeting times and places to be arranged.
1:30-4:30	African Studies Program library open
7:30 p.m.	The African Home: Cooking, Clothing, Hair Styling (Derby, Afriyie-Opoku, Ako, Habteyes, Abu-Bakarr Kamara, Omo-Osagie) Orchard Downs Community Center

Fri. June 22

9:00-10:00	Education in Africa (Corby)
10:15-11:15	Panel: Educational Experiences of Africans (Diaby, Habteyes, Omo-Osagie, Otenya)
11:30-12 noon	Discussion and questions
1:30-3:30	Evaluation of AV materials (Adjaye, Leppert, Donald Crummey) Meet in Room 289, Undergraduate Library

Sat. June 23

9:00 p.m.	Mid-point Party, Orchard Downs Community Center

Mon. June 25

9:00-10:00	Development in Africa I (Uchendu)
10:15-11:15	Development in Africa II (Gene Peuse)
11:30-12 noon	Discussion and questions
1:30-2:30	Agriculture in West Africa, a Slide Talk (Thomas, Sesay)
2:45-3:15	Discussion and questions
3:30-5:00	Project time - African Studies Program library open
7:00-9:30 p.m.	African Studies Program library open

Tues. June 26

9:00-10:00	U.S. Mass Media Views of Africa (Dean McHenry)
10:00-10:15	Discussion and questions
10:30-11:30	Travel to Africa (Adjaye)
11:30-11:45	Discussion and questions
1:30-4:30	Project time African Studies Program library open
7:30 p.m.	Films on South Africa: "Land of Promise" and "Last Grave at Dimbaza" Hendrick House study room

Weds. June 27

9:00-10:00	Race and Politics in South Africa (Dyasi)
10:15-11:15	The Situation in Zimbabwe Rhodesia (Kokerai Rugara)
11:30-12 noon	Discussion and questions

(cont.)

1:30-2:30	International Interests in Southern Africa (McHenry)
2:45-3:15	Discussion and questions
3:30-5:00	Project time African Studies Program Library open
7:00-9:30	African Studies Program Library open

Thurs. June 28

9:00-10:00	Women in Africa (Bay)
10:15-11:15	Panel: On Being an African Woman (Afriyie-Opoku, Omo-Osagie, Matilda Simbo)
11:30-12 noon	Discussion and questions
1:30-2:30	Links between Afro-Americans and Africa (Derby)
2:45-3:15	Discussion and questions
3:30-5:00	Project time African Studies Program Library open
7:00-9:30 p.m.	African Studies Program Library open

Fri. June 29

9:00-10:00	African Theater in the Classroom (Cham)
10:00-10:15	Discussion and questions
10:30-12 noon	Games for Students (Afriyie-Opoku, Ako, Avorgbedor, Seckel)
1:30-4:30	Project time African Studies Program Library open

Sat. June 30

9:00-12 noon	African Studies Program Library open

Mon. July 2

9:00-12 noon	Presentation of curriculum units. Locations to be announced.
1:30-4:30	Presentation of curriculum units
[illegible]:00 p.m.	African Celebration Orchard Downs Community Center

Tues. July 3

10:00-11:30	Evaluation: The Workshop in Retrospect. Plans for Follow-up. (Bay, Corby, Leppert)
11:30-12 noon	Workshop Summary and Farewell (Uchendu)

Appendix C

SELECTION OF MATERIALS INCLUDED IN PARTICIPANT BOOKLETS

AFRICAN CURRICULUM WORKSHOP*

African Studies Program
University of Illinois
Urbana, Illinois 61801

June 6 - July 1, 1977

LIST OF PARTICIPANTS

Kansas City, Missouri

Ms. Phyllis Brown 3801 Paseo Kansas City, MO 64109 816/861-7382	Benjamin Harrison School Early and middle primary
Ms. Rita Marshall 9813 Willow Street Kansas City, MO 64134 816/966-0175	Hartman High School Social studies
Ms. Shirley Miller 1830 E. 48th Terrace Kansas City, MO 64130 816/924-7862	Linwood West Oral Language Development Department
Evonne Pennington 3942 Kensington Kansas City, MO 64130 816/924-7356	Benjamin Harrison School
Joseph Henderson 3109 Brooklyn Kansas City, MO 64109 816/923-1469	Southwest High School Black studies
James E. Roberts 2334 Benton Blvd. Kansas City, MO 64127 816/241-8719	Manual High School Black history and culture
Sylvia Saunders 4316 Myrtle Avenue Kansas City, MO 64130	Kansas City, Missouri, Public Schools - Consultant in elementary vocal music
Bobbie Sharpe 1100 Laurel Kansas City, KS 913/621-6810	Kansas City School District - District Coordinator, Director Media Services
Gwendolyn Sharpe 301 N. 70th Terrace, #511 Kansas City, KS 66112 913/299-2948	Kansas City School District - English Senior high school

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*This Workshop is made possible by a grant from the National Endowment for the Humanities.

COLUMBIA

A. John Anderson 1007 Sunset Lane Columbia, Missouri 65201 (314) 449-4676	Hickman High School Social Studies
Ms. Sherry Dobbs Box 43 Crestvale Trailer Park Columbia, Missouri 65201 (314) 443-4661	West Junior High School Black Literature and English
Peter Herborn 1215 W. Ash Columbia, Missouri 65201 (314) 443-8023	West Junior High School World Cultures
Henry Landry 4608 Oakview Drive Columbia, Missouri 65201 (314) 474-4146	Hickman High School World History and Geography
Ms. Betty Jean Roberts 4308B Readosa Lane Columbia, Missouri 65201 (314) 445-5461	Rock Ridge Elementary School 6th grade

UNIVERSITY CITY

Harold Crawford 1092 Wilson Avenue University City, Missouri 63130 (314) 862-4328	Hanley Junior High School and Adult Education
Ms. Barbara Henry 7130 Amherst Avenue University City, Missouri 63130 (314) 863-6173	Pershing Elementary School Social Science
Cecilroy Pettus 9844 LeCoeur Court #14 St. Ann, Missouri 63074 (314) 426-4434	Hanley Junior High School Social Studies

PARKWAY

Chesterfield, Missouri

Ms. Alberta Leeman 810 Providence Avenue Webster Groves, Missouri 63110 (314) 961-6753	Parkway Central Sr. H.S. African Studies

ST. LOUIS

Ms. Margaret Campbell 4544 Westminster St. Louis, Missouri 63108 (314) 367-7541	Vashon High School World History

INDEPENDENCE

Ms. Elaine Lewis 1704 Pine Circle Blue Springs, Missouri 64015 (816) 229-1351	Ott Elementary School Social Studies
Ms. Joyce Krettler Rt. 1, Box 18 Harrisonville, Missouri 64701 (816) 884-5257	Palmer Junior High School World History and Geography

STATE OF ILLINOIS

Patricia Lewis 2904 West Daniel Champaign, Illinois 61820	Champaign Public Schools 5th grade
Betty T. Nesbitt 503 N. Ash Street Champaign, Illinois 61820 (217) 352-7616	Champaign Public Schools 1st grade
Alice L. Payne 1005 Oak, #5 Danville, Illinois 61832 (217) 446-5343	Danville School District 118 Educator

STATE OF MASSACHUSETTS

Kilola Clarke c/o Evelyn Clarke 2 Humboldt Avenue Roxbury, Mass. 02119	Museum (Harvard), Cambridge, Mass. Developer and teacher

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California
Urbana, Illinois 61801

AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*
June 6 - July 1, 1977

WORKSHOP REQUIREMENTS

The African Curriculum Workshop was designed to provide three interrelated types of learning experience: participation in workshop sessions, the reading of a selection of writings on Africa, and the preparation of a curriculum development project.

Session Participation

Sessions were planned to give you a basic interdisciplinary grounding in African studies, to provide suggestions and ideas for teaching about Africa, and to allow you to define your specific classroom needs and to develop strategies for meeting them. The schedule contains a wide variety of lectures, panels, and practical activities. Taken together, they will not only help lead you to a better understanding of African society, but also be capable of transfer into a classroom.

Like most persons who have studied Africa in depth, we are firmly committed to an interdisciplinary approach to the continent. An historian of Africa, for example, needs to do more than just study historical accounts to understand the dynamics of historical process in African societies. We suspect that you may find of great value some sessions that do not initially appear to be related to your own discipline. In fact, teaching about non-western cultures at any level demands an understanding that crosses normal disciplinary boundaries. The schedule is heavy, we know, but we urge you to attend all sessions.

Reading

There is no single "best" text on Africa for either students or teachers. However, Paul Bohannan and Philip Curtin's Africa and Africans provides a succinct and readable discussion of African life and history that works to counter myths commonly held by Americans. We recommend that you purchase it at the U.I. Bookstore. Please also buy Camara Laye's Dark Child, an autobiographical novel about growing up in West Africa. Please read it immediately--we will be discussing it on Thursday afternoon (June 9). We have ordered a limited quantity of several other titles which you will likely want to review for possible purchase for yourself or for your school. They are as follows:

University of Massachusetts, West Africa: An American Heritage
University of Massachusetts, Teaching Non-Western Studies: A Handbook of Methods and Materials
Hall, Susan J. Africa in US Educational Materials
Makward, Edris and Leslie, L. Contemporary African Literature
Murphy, E.J. and Stein, H. Teaching Africa Today: A Handbook for Teachers
Rich, Evelyn and Wallerstein, I. Africa: Tradition and Change

THIS WORKSHOP IS MADE POSSIBLE BY A GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Reading assignments for the workshop are based on Bohannan and Curtin's book, plus various excerpts and articles on reserve in the Education and Social Sciences Library. One additional copy of each reading will be kept in the library on the sixth floor of Hendrick House.

We have tried to minimize the amount of required reading, for we realize that you will be very busy, particularly in the first two weeks. However, we ask that you read as much as you can. At the same time, don't feel limited by our reading list. Browse through the reserve books; ask staff members for additional bibliographic suggestions on subjects that interest you. Remember that learning about Africa can be a lifetime occupation; the more you know, the more you will be able to give to your students.

Reading Assignments

Symbols:	(p)	available for purchase
	(r)	on reserve in the Education and Social Sciences Library
	(h)	handout to be distributed

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June 6-8		Camara Laye, Dark Child (p) Paul Bohannan and Philip Curtin, Africa and Africans, pp. 3-34. 55-57 (p) (r)
June 8		Laye, Dark Child Evelyn Rich, "Mind Your Language" (h) (r)
	Supplement:	Evelyn Rich, "Mark My Word" (r)
June 9		Bohannan and Curtin, 35-55, 223-276
	Supplement:	George Brooks, "A Schema for Integrating Africa into World History," first chapter in Themes in African and World History (r) 960 B791t
June 10		D.T. Niane, excerpt from Sundiata (h)
	Supplement:	Leon Clark, "Starting with the Arts" (r) Susan J. Hall, Africa in U.S. Educational Materials: Thirty Problems and Responses Burton Witthuhn, "Puzzles, Relationships, and Locations: A Geographic Introduction to Africa" (r) Claudia Zaslavsky, "Mathematics in the Study of African Culture" (r) Alex Haley, Roots, 1-46 (r) (p)

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June 13	Bohannan and Curtin, 59-76, 101-118
June 14	No reading assignment -- project proposals due June 15
June 15	Bohannan and Curtin, 277-343

June 16 Bruno Nettl, "African Music South of the Sahara" (r)

June 17 William Bascom, *African Art in Cultural Perspective*, "Introduction", pp. 3-25 (r)* 732.2 B29a

Supplement: Bohannan and Curtin, 79-100

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June 20 Bohannan and Curtin, 173-187

June 21 Nancy Hoon, "Contemporary African Literature: An Untapped Source," in Willmer, John, *Africa: Teaching Perspectives and Approaches*, pp. 229-241 (r)** 916.07 W68a

June 22 No assignment

June 23 No assignment

June 24 Bohannan and Curtin, 345-369

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June 27 *Africa: Crisis in Black and White* (h)

June 28 No further assignments

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Curriculum Project

You will be expected to research, design and fully prepare a curriculum unit on Africa which you will implement during the coming school year. Obviously, its parameters will depend upon your own teaching situation, your course or class assignments and your personal interests in African materials. Its length will depend upon the amount of time you can allot to a study of Africa.

Early next week you will begin by defining your own needs and outlining your workshop project; you may work jointly with one or more other workshop participants. A written proposal for your curriculum project will be due Wednesday, June 15; you will discuss its scope and the U of I resources available for its completion with a staff member on Friday morning, June 17. Most afternoons during the final two weeks

*Two copies are available in the Education and Social Sciences Library. One is a xeroxed copy (in the course pamphlet file;) the second is the book itself on closed reserve at the desk.

**Two copies are available in the Education and Social Sciences Library. One is a xeroxed copy in the course pamphlet file; the second is the book itself on the open shelves section of the reserve.

of the workshop will be free for you to work on your own unit: to review A-V materials, to read, to develop skills in crafts production or to create supportive materials. On Wednesday, June 29, you will present the curriculum unit to the whole group for discussion and evaluation. The final revised curriculum projects are due at 9:00 am, Friday, July 1.

We will be able to provide you with a limited amount of material resources for your project. Each participant will be allotted film for up to 50 slides; we will not, however, be able to pay for slide processing. You may copy any slide from our own collection or you may use our facilities to make slides of photos from books or from other materials of your choice. In addition, we can offer each school district represented a 15-picture set of 11 X 14 black and white photo prints; selection of the photos will be up to you. Depending upon your interests, we can use several afternoons practicing African crafts; we will supply any needed materials.

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California
Urbana, Illinois 61801

FORMAT FOR LESSON PLANS*

1. A brief introduction and rationale for suggested use of the sample lesson plan and student materials
2. Title of the lesson or lessons
3. Intended student audience
4. Suggested time for classroom use of the materials
5. A description of materials included for classroom use
6. Major objectives for the lesson
    a. Objectives within the cognitive domain
        (1) Knowledge goals
        (2) Skill development
    b. Objectives within the affective domain
        (1) Value clarification
        (2) Empathizing
        (3) Social participation
7. Teaching suggestions
    a. A brief overview of the lesson
    b. How to introduce the lesson
    c. How to implement the lesson
    d. How to conclude the lesson
    e. Predicted outcomes (where appropriate)
    f. Alternate teaching suggestions (How else this lesson might be used and with what kinds of students.)
8. Annotated bibliography of additional sources (both secondary and original) suggested for teacher and/or student use on the historical and educational topic for that chapter
9. Student materials required to implement the lesson in the classroom

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*Suggested by the National Council for the Social Studies: Allan O. Kownslar ed. Teaching American History: The Quest for Relevancy. NCSS 44th Yearbook. Washington, D.C. National Council for the Social Studies. 1974.

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CURRICULUM UNIT FORMAT

A final copy of the curriculum materials developed should be handed in for evaluation and duplication at 9 a.m., July 1, 1977.

1. Title
2. Length (hours per week, number of weeks) and grade level
3. General objectives
4. Reading resources
    a. Teacher's background materials, oral reading materials
    b. Text for students, library supplements
5. Audio-visual resources (film, filmstrips, film loops, records, bulletin boards, etc.)
6. Outlines of daily lesson plans

    Include for each:

    a. objectives
    b. materials to be used
    c. methods

THIS WORKSHOP IS MADE POSSIBLE BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES

*AFRICAN CURRICULUM WORKSHOP
FOR TEACHERS FROM THE STATE OF ARKANSAS

June 12 - July 7, 1978

African Studies Program
University of Illinois
1208 West California Urbana, Illinois 61801

LIST OF PARTICIPANTS

FORREST CITY

Ms. Nevada Black 509 North Water Forrest City, Arkansas 72335 (501) 633-7528	Forrest City High School Girls' physical education
Mr. Marshall Erwin James 218 S. Beech Street Forrest City, Arkansas 72335 (501) 633-9538	Forrest City Middle School Teacher and coach

FORT SMITH

Ms. Rhonda Gray 6206 South Gary Lane Fort Smith, Arkansas 72903 (501) 452-7572	Northside High School English
Ms. Rosarita Huber P.O. Box 3489 Fort Smith, Arkansas 72913 (501) 783-0125	Howard Elementary School
Ms. Jeannine Lee Massey 2111 North D Fort Smith, Arkansas 72901	DuVal Elementary School
Ms. Allie Evelyn Smith 2611 Dallas Circle Fort Smith, Arkansas 72901 (501) 646-5422	DuVal Elementary School

HELENA

Ms. Rugenal Scaife 1006 Walker Street Helena, Arkansas 72342 (501) 338-8158	Central High School, West Helena English

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KENSETT

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LITTLE ROCK

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Ms. Mavis Bowman Green 44 Lakeside Drive Little Rock, Arkansas 72204 (501) 568-4422	Forest Heights Junior High School American History
Ms. Ruth Polk Patterson 6200 Shirley Drive Little Rock, Arkansas 72204 (501) 666-1000	Curriculum Specialist in Minority Studies Little Rock Public Schools
Ms. Joyce A. Springer 2522 Ringo Little Rock, Arkansas 72206 (501) 374-0088	Coordinator of Staff Development Program Little Rock Public Schools
Ms. Odessa Bolden Talley 1107 South Cleveland Little Rock, Arkansas 72204 (501) 664-1589	High school English

MARIANNA

Ms. Carrie Parker Anthony Rt. 2, Box 21 Marianna, Arkansas 72360 (501) 295-3273	Supervisor of Reading Marianna Public Schools
Mr. Chester Avance Bailey 102 Washington Street Marianna, Arkansas 72360 (501) 295-2605	Strong Middle School Health and physical education, coach
Ms. Nancy Duffy Blount 217 South 21st Street West Memphis, Arkansas 72301 (501) 732-3028	Lee High School French
Mr. Charles Ezzard Coleman 397 North Alabama Street Marianna, Arkansas 72360 (501) 295-9253	Marianna Public Schools Art

(Marianna-cont)

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Marianna, Arkansas 72360
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Whitten Elementary School

Ms. Lillie Mae Perry
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Marianna, Arkansas 72360
(501) 295-3040
Lee High School
English

Ms. Carrol Aniece Tillman
Route 3, Box 17
Marianna, Arkansas 72360
(501) 295-6356
Strong Middle School
Careers orientation

TEXARKANA

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Vice Principal

WEST MEMPHIS

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Wonder Junior High School
Social studies

WYNNE

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Wynne Junior High School
Social studies

Ms. Olivia A. Judson
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Wynne Primary School

STATE OF MISSOURI

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Art

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East High School
Black history

(Missouri-cont.)

Mr. Wayland House 1100 Laurel Street Kansas City, Kansas 66104 (913) 321-5580	Kansas City Public Schools Art
Ms. Letitia Marie Parker 1404 North Hocker Independence, Missouri 64050 (816) 836-1439	Mt. Washington School, Independence, Mo Kansas City School District
Ms. Leandra K. Spangler 5533 N. Rocky Fork Columbia, Missouri 65201 (314) 443-5868	West Junior High School Art
Mr. Edward Wills 109 Silver Lake Drive Raymore, Missouri 64083 (816) 331-3621	Nowlin Junior High School, Independence, Mo. Kansas City School District English

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California Urbana, Illinois

*WORKSHOP ON AFRICAN CURRICULUM DEVELOPMENT FOR PUBLIC SCHOOL TEACHERS
June 12 - July 7, 1978

WORKSHOP STAFF AND GUEST SPEAKERS

Joseph Adjaye, Visiting Lecturer in African Studies, is African Studies outreach coordinator. A Ghanaian, he is writing a dissertation on the history of the Asante (Ashanti).

Phyllis Afriyie-Opoku, a graduate student in music education, is from Ghana.

Joanna Edwards Ambaye, Arkansas consultant to the workshop program, is a specialist in African art. She is working towards a Ph.D. at Indiana University, where she earned minors in African Studies and Instructional Systems Technology.

Edna Bay, Assistant Professor in African Studies, is co-coordinator of the workshop program. She has taught in Malawi and done research in Benin.

Eyamba Bokamba, Assistant Professor of Linguistics and African languages, is from Zaire.

Mybe Cham, Visiting Lecturer in African Studies, is from The Gambia. He has just completed a dissertation in Comparative Literature at the University of Wisconsin.

Richard Corby, Assistant Professor in African Studies, is co-coordinator of the workshop program. An historian, he has lived, taught, and carried out research in Sierra Leone.

Donald Crummey, Visiting Associate Professor of African History, specializes in the study of Ethiopia.

John Due, Professor of Economics, is a specialist in public finance who has worked in Zambia, Ghana, Nigeria, and the Sudan.

Anita Glaze, Assistant Professor of Art History, is a specialist in the art and culture of the Senufo people of the northern Ivory Coast.

James Karr, Associate Professor of Ecology, Ethology, and Evolution, is a specialist in tropical ecology.

Wandwossen Kassaye, an Ethiopian, is a graduate student in the College of Business Administration.

Kwame Labi, a Ghanaian, is a graduate student in composition studying in the School of Music.

Ella Leppert, Professor Emerita in Education, has been a teacher of social studies curriculum at University High School, Urbana. She has traveled in West, East, and South Africa.

Dean McHenry, Assistant Professor of Political Science, has taught and done research in East Africa. He is active in the movement that is seeking to alter U. S. involvement in South Africa.

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(cont.)

John Ndulue is a Nigerian graduate student in the Department of Anthropology.

Antoinette Omo-Osagie, a Nigerian, is an undergraduate history major in the College of Liberal Arts and Sciences.

Adell Patton, Assistant Professor of History at Howard University, was born and reared in Haynes, Arkansas. He has carried out historical research in northern Nigeria.

Geoffrey Rugege Niyonzima, a graduate student in the Department of Linguistics, is from Uganda.

Allyson Sesay is a Sierra Leonean graduate student in Educational Policy Studies.

Irene Sesay, a nursing student at Parkland College (Champaign), is from Sierra Leone. Irene and Allyson are parents of five-year-old Alice Sesay, an extremely energetic kindergarten student.

Charles Stewart, Associate Professor of History, is currently Acting Director of the African Studies Program. He is a specialist in Islamic history and has done research in Mauritania and northern Nigeria.

Elizabeth Stewart, Undergraduate Advisor in the Department of Political Science, is an historian who has taught in northern Nigeria and done research in Ghana and Mauritania.

Sahr Thomas, from Sierra Leone, is a graduate student in Science Education.

Josiah Tlou, an educator in the Glencoe, Illinois, public schools, earned his doctorate at the University of Illinois. Before coming to the United States, he worked many years as a teacher and principal in schools in his homeland of Zimbabwe.

Victor Uchendu, Professor of Anthropology, is Director of the African Studies Program. He has lived and taught in Uganda and has written about his own people, the Igbo of Nigeria. (Professor Uchendu, who has been on leave during the 1977-78 year, was unexpectedly delayed in his return to the United States, and he shall not be at hand for the workshop this year.)

Joyce Wajenberg, Assistant to the Africana Bibliographer, is particularly interested in African art and music. Formerly a librarian in the Gary, Indiana, Public Libraries, she is skilled in creating school displays and in using AV materials.

Ethel Walker is Visiting Assistant Professor of Humanities and Staff Associate for the Afro-American Studies and Research Program. She is interested in theater in West Africa and has traveled in Senegal, Mali, Liberia, and the Ivory Coast.

Barbara Yates is Associate Professor of Comparative Education in the Department of Educational Policy Studies. Her major African research interests include education in Zaire.

African Studies Program
University of Illinois
1208 W. California Urbana, Illinois 61801

AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

WORKSHOP REQUIREMENTS

The African Curriculum Workshop was designed to provide three interrelated types of learning experience: participation in workshop sessions; reading of a selection of writings on Africa; and preparation of a curriculum development project.

Session Participation

Sessions have been planned to give you a basic interdisciplinary grounding in African studies, to provide suggestions and ideas for teaching about Africa, and to allow you to define your specific classroom needs and to develop strategies for meeting them. The schedule contains a wide variety of lectures, panels, and practical activities. Taken together, they will enable you to better understand African society and transfer these attitudes and knowledge into your classrooms.

Like most persons who have studied Africa in depth, we are firmly committed to an interdisciplinary approach to the continent. An historian of Africa, for example, needs to do more than study historical accounts to understand the dynamics of historical process in African societies. We suspect that you may find very valuable some sessions that do not initially appear to be related to your own discipline. In fact, teaching about non-Western cultures at any level demands an understanding that crosses normal disciplinary boundaries.

Reading

There is no single "best" text on Africa for either students or teachers. However, Paul Bohannan and Philip Curtin's Africa and Africans provides a succinct and readable discussion of African life and history that works to counter myths commonly held by Americans. Also useful is Camara Laye's Dark Child, an autobiographical novel about growing up in West Africa. All of you have received these from us and will have read them, we hope, by the time you arrive on campus. We have also ordered a limited quantity of several other titles which you will likely want to review for possible purchase for yourself or for your school. They are:

Susan J. Hall. Africa in U.S. Educational Materials. New York: African-American Institute, School Services Division, 1977.

African Studies Handbook for Elementary and Secondary School Teachers. Amherst: University of Massachusetts School of Education, 1971.

West African: An American Heritage. Amherst: University of Massachusetts School of Education, 1975.

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E. J. Murphy and Harry Stein. Teaching Africa Today. New York: Citation Press, 1973.

Chinua Achebe. Things Fall Apart. Greenwich, Conn.: Fawcett Crestbook, 1974.
This highly acclaimed novel by a noted Nigerian writer portrays the actions and reactions of some of the inhabitants of an Igbo village to aspects of British rule.

Fred Burke. Africa. Boston: Houghton Mifflin, 1974.

Leon E. Clark. Through African Eyes: Cultures in Change (6 vols.). New York: Praeger, 1970. These selections, almost all of which are by Africans, attempt to give an "insider's" viewpoint of the events described. A listing of the titles of the six volumes gives an indication of their scope:

Vol. I.	Coming of Age in Africa: Continuity and Change
Vol. II.	From Tribe to Town: Problems of Adjustment
Vol. III.	The African Past and the Coming of the European
Vol. IV.	The Colonial Experience: An Inside View
Vol. V.	The Rise of Nationalism: Freedom Regained
Vol. VI.	Nation-Building: Tanzania and the World

Reading assignments for the workshop are based on Bohannan and Curtin's book, plus various excerpts and articles on reserve in the Education and Social Sciences Library in the main library. One additional copy of each reading will be kept in our library at 1208 W. California.

We have tried to minimize the amount of required reading, because we realize that you will be very busy, particularly in the first two weeks. However, we ask that you read as much as you can. At the same time, don't feel limited by our reading list. Browse through the reserve books; ask staff members for additional bibliographic suggestions on subjects that interest you. Remember that learning about Africa can be a lifetime occupation; the more you know, the more you will be able to give to your students.

Reading Assignments

Symbols:
(p) purchased or available for purchase
(r) on reserve in the Education and Social Sciences Library
(h) handout in this booklet

June 12 - 16	Camara Laye, The Dark Child (p)
June 12	Paul Bohannan and Philip Curtin, Africa and Africans, pp. 3-57 (p)
June 13	Bohannan and Curtin, pp. 207-221
June 14	Evelyn Rich, "Mind Your Language!" (h) Bohannan and Curtin, pp. 223-276 Supplement: Evelyn Rich, "Mark My Word" (r)
June 15	Bohannan and Curtin, pp. 277-343 Supplement: Georgr E. Brooks, "A Schema for Integrating Africa into World History," first chapter in Themes in African and World History (r) 960 B791t

June 16	D. T. Niane, Sundiata: An Epic of Old Mali, pp. 1-43 (r) Supplement: Leon Clark, "Starting with the Arts" (r) Susan J. Hall, Africa in U.S. Educational Materials: Thirty Problems and Responses (r) Burton Witthuhn, "Puzzles, Relationships, and Locations: A Geographic Introduction to Africa" (r) Claudia Zaslavsky, "Mathematics in the Study of Africa Culture" (r) Alex Haley, Roots, pp. 1-46 (r), (p)
June 19	William Bascom, African Art in Cultural Perspective, "Introduction," pp. 3-25 (r)* 732.2 B29a Bohannan and Curtin, pp. 79-100
June 20	No reading assignment, project proposals due June 21
June 21	Michael Crowder, West Africa under Colonial Rule, "Western Education," pp. 372-392 (r)
June 22	Bohannan and Curtin, pp. 59-76, 101-118, 135-154
June 23	Lansine Kaba, "Islam's Advance in Tropical Africa" (r) Supplement: Bohannan and Curtin, pp. 173-187
June 26	Bruno Nettl, "African Music South of the Sahara" (r)
June 27	Nancy Hoon, "Contemporary African Literature: An Untapped Source," in John Willmer, Africa: Teaching Perspectives and Approaches, pp. 229-241 (r)** 916.07W68a
June 28	Bohannan and Curtin, pp. 119-134, 155-172
June 29	Bohannan and Curtin, pp. 345-369
June 30	"Apartheid and Imperialism: A Study of U.S. Corporate Involvement in South Africa" (h) No more reading assignments

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**Two copies are available in the Education and Social Sciences Library in the main library. One is a xerozed copy (in the course pamphlet file), the second is the book itself on the open shelves section of the reserve.

Curriculum Project

You will be expected to research, design, and fully prepare a curriculum unit on Africa which you will implement during the coming school year. Obviously, its parameters will depend upon your own teaching situation, your course or class assignments, and your personal interests in African materials. Its length will depend upon the amount of time you can allot to a study of Africa.

Early next week you will begin by defining your own needs and outlining your workshop project; you may work jointly with one or more workshop participants. A written proposal for your curriculum project will be due Wednesday, June 21. You will discuss its scope and the UI resources available for its completion with a staff member on Friday afternoon, June 23. Most afternoons during the final two weeks of the workshop will be free for you to work on your own unit: to review A-V materials, to read, to develop skills in crafts production, or to make aids of various kinds for your project. On Wednesday, July 5, you will present the curriculum unit to the whole group for discussion and evaluation. The final revised curriculum projects are due at 9:00 a.m., Friday, July 7.

RESOURCE CENTERS ON THE UNIVERSITY OF ILLINOIS CAMPUS

I. Main Library (Graduate Library), Wright Street and Armory

A. Educational and Social Sciences Library (to the right just inside the main library entrance)

1. S-Collection -- contains children's books, fiction and non-fiction, with a separate card catalog, all on 7-day loan.

2. Reserve Shelf for the workshop (Sec. Ed. 459) -- includes articles and books on 3-day loan: teachers' guides to Africa, children's literature, and general reading on African studies (be sure to check the card catalog for the reserve shelf; some books are kept behind the librarian's desk rather than on the open shelf).

3. Current periodicals -- includes several journals related to Africa that deal with education and the social sciences

Hours: 8 am - 10 pm, Mon -Thurs; 8 am - 5 pm, Fri ; 9 am - 5 pm, Sat

B. Main Card Catalog and Stacks (second floor)

The card catalog lists materials for the stacks and all branch libraries under author, title and subject headings, but it does not include books in the S-Collection of the Educational and Social Sciences Library. The stacks contain approximately 2,500,000 volumes. Many African titles, including journals, are on the 10th level, in the 916 and 960 sections.

Hours: 8 am-10 pm, Mon-Thurs; 8 am-5 pm, Fri; 9 am - 5 pm, Sat; 1-5 pm, Sun

C. Learning Resources Library (Room 328, third floor)

A media center with filmstrips, slides, films, kits and other teaching aids.

Hours: 7:45 am - 5 pm, Mon-Fri; 7 pm - 9 pm, Sun-Thurs

D. Newspaper Library (basement)

Contains current issues of major U.S. daily papers (a place to keep up with the news from home) plus numerous African papers.

Hours: 8:30 - 5 pm, Mon-Fri; 7 pm - 9 pm, Mon-Thurs; 1 - 4 pm, Sat; 1 - 5 pm, Sun

E. Map and Geography Library (Room 418b, fourth floor)

Contains a comprehensive collection of African materials including books, atlases, gazeteers, journals, and maps.

Hours: 9 am - noon, 1 pm - 5 pm, Mon-Fri

F. Africanist Bibliographer's Desk (Acquisitions Department, Room 220-A)

When all else fails, go to see Joyce Wajenberg, one of our two full-time Africanist bibliographers. She is patient, generous with her time, and able to solve most any library problem.

Hours: 8 am - 11:30, 12:30 pm - 5 pm, Mon-Fri

II. Undergraduate Library, Gregory Drive

Contains copies of many works on Africa, including novels and popular works; a good place for general browsing.

Hours: 8 am - 10 pm, Mon-Thurs; 8 am - 5 pm, Fri; 9 am - 5 pm, Sat;
1 - 5 pm, Sun

III. Architecture Library, located on the second floor, Architecture Building, Lorado Taft Drive

Contains nearly all University resources on African art.

Hours: 8 am - 8 pm, Mon-Thurs; 8 am - 6 pm, Fri

IV. Educational Materials Center, Commerce Annex, Lorado Taft Drive

A small resource center run by the Elementary Education Department containing children's textbooks, some AV materials, and teachers' guides.

Hours: open mornings and afternoons. Call 333-2560 for exact hours.

V. Audio-Visual Aids Service, 1325 South Oak

Owns scores of films on Africa available to schools at moderate rental fees. During the summer, you can preview films weekdays from 9 am - 11:30 am and from 1 to 4:30 pm. Call 333-1360 at least one day in advance to reserve the preview room.

VI. Music Library, located on the first floor, Music Building, Oregon Street

Contains many records, tapes, and books on African music.

Hours: 8 am - 10 pm, Mon-Thurs; 8 am - 5 pm, Fri; 9 am - 5 pm, Sat;
6 - 10 pm, Sun.

VII. African Studies Program, 1208 West California

A small library houses slide sets, kits, films, periodicals, teacher's guides, and children and adult literature from Africa. You may have slides from the Program's collection duplicated at cost. Hours that the library is open are listed in the Program.

*AFRICAN CURRICULUM WORKSHOP

FOR TEACHERS FROM THE STATE OF ILLINOIS

June 11 - July 3, 1979

African Studies Program
University of Illinois
1208 West California Urbana, Illinois 61801

LIST OF PARTICIPANTS

CENTRALIA

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Centralia High School
Coach and teacher of world geography

CHAMPAIGN

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Language arts, social studies, math
6-7 combination

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Franklin Middle School
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Jefferson Middle School
Social studies
6-7 combination

Joan Murphy
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Franklin Middle School
Reading, math, spelling, drama

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Danville High School
Am. literature, minority literature

Oscar Michael McClain
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Northeast Elementary School
Fourth Grade

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DECATUR

Mark W. Sorensen 1698 W. Riverview Decatur, IL 62522 217/428-6850	MacArthur High School Now world events, world religion

DUNLAP

Enid Britton 1211 Woodside Drive Dunlap, IL 61525 309/243-7311	Dunlap High School Art

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Madeline Carol Cole 910 N. 71 St., Apt. 8 East St. Louis, IL 62201 618/397-8617	Martin Luther King Jr. High School Soc. science, Am. History, Black history
Carolyn Greenwood 12 Holly Drive Belleville, IL 62200 618/234-8016	Martin Luther King Jr. High School Science
Joyce Warrior Youngblood 912 North 71st St., Apt. 4 Edgemont, IL 62203 618/398-2893	Martin Luther King Jr. High School Civics, economics, U.S. & Black history

EFFINGHAM

Lorraine Brown 301 W. Wabash, Apt. A-1 Effingham, IL 62401 217/342-3178	North Clay Elementary/Jr. High School First grade--all subjects

JACKSONVILLE

John Althoff 1704 Nita Jacksonville, IL 62650 217/245-8484	Jacksonville High School World cultures, Am. history, current events
Jerry Lee Bardshaw 15 Rolling Acres Jacksonville, IL 62650 217/245-7831	Jacksonville High School Social studies
Jean Ann Harlow 223 W. College Ave., Apt. 3 Jacksonville, IL 62650 217/245-5780	Jacksonville High School Social studies
Elnora G. Williams 1434 South East Jacksonville, IL 62650 217/243-1732	Jacksonville High School Home economics

MATTOON

Mary Alice Gary 424 Crestview Mattoon, IL 61938 217/234-6107	Mattoon High School French, library, Media Service Director

EAST MOLINE

Carolyn A. Bibbs 817 - 24th Ave. Rock Island, IL 61201 309/788-8294	Hoffman Middle School Reading, spelling, art
Mary Lessye Jones 2590 9½ Street East Moline, IL 61244 309/755-1809	East Moline Public Schools (all K-6) Sp. Title VII Curriculum
Viveca Roberts 320 West Pleasant Davenport, Iowa 52803 309/322-2609	Wells School Teacher and math tutor

SPRINGFIELD

Roberta E. Volkmann 61 Glen Aire Drive Springfield, IL 62704 217/529-6145	Fairview/Blackhawk Elementary Music
Elizabeth Anne Wilcox 80 Bellerive Rd. Springfield, IL 62704 217/546-5999	Grant Middle School Language arts

URBANA

Carolyn Evans 2013½ W. William Champaign, IL 61820 217/356-6981	King Elementary School 3-4 combination
Delores D. Goodell 611 Evergreen Ct. E. Urbana, IL 61801 217/328-3572	Urbana High School U.S. history, Am. government, anthropology
Aleela McCleary 610 E. Benham St. Tolono, IL 61880 217/485-5355	Urbana High School U.S. history and world history

WARRENSBURG, MISSOURI

Marcelle W. Stumpff 612 Christopher Street Warrensburg, MO 64093 816/747-9369	Warrensburg Sr. High School Social studies, world history, world cultures, economics, government

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California Urbana, Illinois

*WORKSHOP ON AFRICAN CURRICULUM DEVELOPMENT FOR PUBLIC SCHOOL TEACHERS
June 11 - July 3, 1979

WORKSHOP STAFF AND GUEST SPEAKERS

Joseph Adjaye, Visiting Lecturer in African Studies, is African Studies outreach coordinator. He has worked with public school teachers and students in his home country, Ghana, and in the U.S.

Phyllis Afriyie-Opoku, a Ghanaian, is a graduate student in music education.

Edward Ako, from Cameroon, is a graduate student in comparative literature.

Daniel Avorgbedor, a graduate student in ethnomusicology, is from Ghana.

Edna Bay, Assistant Professor in African Studies, is co-coordinator of the workshop. She has taught in Malawi and done research in Benin.

Mbye Cham, Visiting Assistant Professor in African Studies, is from The Gambia. He teaches Wolof and comparative literature.

Richard Corby, Assistant Professor in African Studies, is co-coordinator of the workshop. An historian, he has taught and conducted research in Sierra Leone.

Donald Crummey, Associate Professor of African history, specializes in the study of Ethiopia.

Doris Derby, Ph.D. candidate in anthropology, has conducted research on African influences in the Black American culture of South Carolina and has traveled and worked in West and East Africa.

Ibrahima Diaby, from Ivory Coast, is a graduate student in geology.

Hubert Dyasi,Foreign Curriculum Consultant in the African Studies Program and the College of Education, is a South African who has been based in Ghana the past several years. He specializes in promoting the Africanization of the teaching of science in a number of countries on the continent.

Raymond Ganga is an historian whose specialty is Sierra Leone. He taught three years at Tuskegee Institute in Alabama and currently works as an engineer at the GM foundry in Danville.

Betty Ann Glende is the Staff Secretary of the African Studies Program.

Yegin Habteyes, from the Eritrean region of Ethiopia, recently received his Ph.D. from the College of Education.

Abu-Bakarr Kamara, a Sierra Leonean, just finished his junior year at Urbana High School.

James Karr, Associate Professor of Ecology, Ethology, and Evolution, is a specialist in tropical ecology.

*THIS WORKSHOP IS MADE POSSIBLE BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES

(cont.)

Workshop Staff and Guest Speakers - cont.

Ella Leppert, Professor Emerita in Education, was a teacher of social studies subjects at University High School, Urbana. She has traveled in West, East, and Southern Africa.

Dean McHenry, Assistant Professor of Political Science, has taught and done research in East Africa. He is active in the movement that is seeking to alter U.S. involvement in South Africa.

John Ndulue is a Nigerian graduate student in anthropology.

Antoinette Omo-Osagie, a Nigerian, is a recent graduate of the College of Liberal Arts and Sciences.

Sylvester Otenya, a Kenyan, is a graduate student in library science.

Gene Peuse, a former Peace Corps Volunteer in Cameroon, is a Ph.D. candidate in international agriculture education.

Gladys Robinson, Clerk-Typist in the African Studies Program office, has prepared many of the workshop materials in use this summer.

Kokerai Rugara, from Zimbabwe, is a graduate student in the College of Education.

Albert Scheven, who has lived in East Africa for thirty years, teaches Swahili.

Yvette Scheven, Africana Bibliographer for the last ten years, selects library materials to support African studies and answers reference questions on Africa. She has lived in Tanzania for two years and last summer visited six African countries collecting materials for the library.

Clarence Seckel received an MA in Social Science from this University with emphasis on an interdisciplinary study of Africa. He has traveled in East Africa and is currently the head of the social studies department at Lincoln High School, East St. Louis.

Allyson Sesay is a Sierra Leonean graduate student in Educational Policy Studies.

Matilda Simbo is from Sierra Leone and a student in Elementary Education.

Charles Stewart, Associate Professor of History, is a specialist in Islamic history and has done research in Mauritania and northern Nigeria.

Sahr Thomas, from Sierra Leone, is a Ph.D. candidate in science education.

Victor Uchendu, Professor of Anthropology, is Director of the African Studies Program. He has lived and taught in Uganda and has written about his own people, the Igbo of Nigeria.

Joyce Wajenberg, Assistant to the Africana Bibliographer, is particularly interested in African Art and Music. Formerly a librarian in Gary Indiana, she is skilled in creating school displays and in using AV materials.

African Studies Program
University of Illinois
1208 W. California Urbana, Illinois 61801

AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

WORKSHOP REQUIREMENTS

The African Curriculum Workshop was designed to provide three interrelated types of learning experience: participation in workshop sessions; reading of a selection of writings on Africa; and preparation of a curriculum development project.

Session Participation

Sessions have been planned to give you a basic interdisciplinary grounding in African studies, to provide suggestions and ideas for teaching about Africa, and to allow you to define your specific classroom needs and to develop strategies for meeting them. The schedule contains a wide variety of lectures, panels, and practical activities. Taken together, they will enable you to better understand African society and transfer these attitudes and knowledge into your classrooms.

Like most persons who have studied Africa in depth, we are firmly committed to an interdisciplinary approach to the continent. An historian of Africa, for example, needs to do more than study historical accounts to understand the dynamics of historical process in African societies. We suspect that you may find very valuable some sessions that do not initially appear to be related to your own discipline. In fact, teaching about non-Western cultures at any level demands an understanding that crosses normal disciplinary boundaries.

Reading

There is no single "best" text on Africa for either students or teachers. However, Paul Bohannan and Philip Curtin's Africa and Africans provides a succinct and readable discussion of African life and history that works to counter myths commonly held by Americans. Also useful is Camara Laye's Dark Child, an autobiographical novel about growing up in West Africa. All of you have received these from us and will have read them, we hope, by the time you arrive on campus. We have also ordered a limited quantity of several other titles which you will likely want to review for possible purchase for yourself or for your school. They are:

Susan J. Hall. Africa in U.S. Educational Materials. New York: African-American Institute, School Services Division, 1977.

E. J. Murphy and Harry Stein. Teaching Africa Today. New York: Citation Press, 1973.

Chinua Achebe. Things Fall Apart. Greenwich, Conn.: Fawcett Crestbook, 1974.
This highly acclaimed novel by a noted Nigerian writer portrays the actions and reactions of some of the inhabitants of an Igbo village to aspects of British rule.

*THIS WORKSHOP IS MADE POSSIBLE BY A GRANT FROM
THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Fred Burke. Africa. Boston: Houghton Mifflin, 1974.

Leon E. Clark. Through African Eyes: Cultures in Change (6 vols.). New York: Praeger, 1970. These selections, almost all of which are by Africans, attempt to give an "insider's" viewpoint of the events described. A listing of the titles of the six volumes gives an indication of their scope:

Vol. I	Coming of Age in Africa: Continuity and Change
Vol. II.	From Tribe to Town: Problems of Adjustment
Vol. III.	The African Past and the Coming of the European
Vol. IV.	The Colonial Experience: An Inside View
Vol. V.	The Rise of Nationalism: Freedom Regained
Vol. VI.	Nation - Building: Tanzania and the World

Reading assignments for the workshop are based on Bohannan and Curtin's book, plus excerpts from books on reserve in the Education and Social Sciences Library in the main library and articles in our library at 1208 W. California.

We have tried to minimize the amount of required reading, because we realize that you will be very busy, particularly in the first two weeks. However, we ask that you read as much as you can. At the same time, don't feel limited by our reading list. Browse through the reserve books; ask staff members for additional bibliographic suggestions on subjects that interest you. Learning about Africa can be a lifetime occupation; the more you know, the more you will be able to give to your students.

Reading assignments

Symbols:

(s) sent to each participant
(A) in African Studies Program library
(r) on reserve in the Education and Social Sciences Library located in the main library
(h) handout in this booklet

June 11 - 15	Camara Laye, The Dark Child (s)
June 11	Paul Bohannan and Philip Curtin, Africa and Africans, pp. 3-57 (s)
June 12	Bohannan and Curtin, pp. 223-276
June 13	D. T. Niane, Sundiata: An Epic of Old Mali, pp. 1-43 (A), (r) Evelyn Rich, "Mind Your Language!" (h) Supplement: Evelyn Rich, "Mark My Word!" (A)
June 14	Bohannan and Curtin, pp. 277-343 Supplement: George E. Brooks, "A Schema for Integrating Africa into World History," first chapter in Themes in African and World History, 960 B791t (A), (r) Leon Clark, "Starting with the Arts" (A) Susan J. Hall, Africa in U.S. Educational Materials: Thirty Problems and Responses (A), (r)

June 14 (cont)	Burton Witthuhn, "Puzzles, Relationships, and Locations: A Geographic Introduction to Africa" Claudia Zaslavsky, "Mathematics in the Study of African Culture" (A) (A) Alex Haley, Roots, pp. 1-46 (r)
June 15	William Bascom, African Art in Cultural Perspective, "Introduction," pp. 3-25, 732.2 B29a (A), (r) Bohannan and Curtin, pp. 59-118, 135-154
June 18	Nancy Hoon, "Contemporary African Literature: An Untapped Source," in John Willmer, Africa: Teaching Perspectives and Approaches, pp. 229-241, 916.07W68a (A), (r) Bruno Nettl, "African Music South of the Sahara" (A)
June 19	No reading assignment, project proposals due June 20
June 20	Lansine Kaba, "Islam's Advance in Tropical Africa" (A) Bohannan and Curtin, pp. 173-187
June 21	Michael Crowder, West Africa under Colonial Rule, "Western Education," pp. 372-392 (A), (r)
June 22	Bohannan and Curtin, pp. 207-221, 345-369
June 25	Bohannan and Curtin, pp. 119-134, 155-172
June 26	South African Information Packet

Curriculum Project

You will be expected to research, design, and fully prepare a curriculum unit on Africa which you will implement during the coming school year. Obviously, its parameters will depend upon your own teaching situation, your course or class assignments, and your personal interets in African materials. Its length will depend upon the amount of time you can allot to a study of Africa.

Early next week, you will begin by defining your own needs and outlining your workshop project; you may work jointly with one or more workshop particpants. A written proposal for your curriculum project will be due Wednesday, June 20. You will discuss its scope and the UI resources available for its completion with a staff member on Thursday afternoon, June 21. Most afternoons during the final two weeks of the workshop will be free for you to work on your unit: to review A-V materials, to read, to develop skills in crafts production, or to make aids of various kinds for your project. On Monday, July 2, you will present the curriculum unit to the whole group for discussion and evaluation. The final revised curriculum projects are to be mailed to us by Friday, July 20.

AFRICAN STUDIES PROGRAM
University of Illinois

1208 West California
Urbana, Illinois 61801

AN AFRICAN CURRICULUM WORKSHOP FOR PUBLIC SCHOOL TEACHERS*

June 11 - July 3, 1979

FORMAT FOR PREPARATION OF YOUR PROJECT PROPOSAL AND FINAL PAPER

(Use 8½ x 11 paper ONLY, write on one side ONLY, and number pages)

**1. Preface Statement

Why is your school providing instruction on Africa?

**2. Grade Level and Course within which you will be teaching your materials on Africa and time in terms of days, weeks, semester planned for African materials.

**3. Instructional Objectives

3.1 Central Ideas, e.g., to develop intercultural understanding; to come to know Africa on its own terms-from the "inside" rather than from the "outside" Amero-centric view

3.2 Concepts, e.g., culture, culture values, culture change, unity and diversity, diversity and change

3.3 Skills, e.g., how to obtain information from a variety of sources including books, stories, poems, maps, charts, pictures, slides, films, resource persons, etc.

how to make meaningful comparisons

how to make inferences and test hypotheses

how to organize information and present ideas and conclusions effectively in writing and orally

learning to identify over-generalizations about Africa, e.g., "all of Africa" or "All Africans"

learning to avoid stereotypes

learning to understand and relate to others and in process clarify and evaluate one's own values.

Add:

4. How You Propose to Achieve Your Instructional Objectives

4.1 Instructional strategies you plan to use to achieve your objectives: describe the teaching-learning procedures you plan to use to achieve your instructional objectives to implement 3.1, 3.2, 3.3 above

4.2 A sample lesson plan including selected readings, exercises, questions, problems, activities, evaluation

4.3 Selected audio-visual materials e.g., maps, slides, filmstrips, pictures, recordings, tapes, resource persons, etc.

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**In your proposal June 20, include items marked with a double asterisk

137

ex. Family of Ghana. University of Indiana, 30 min. GS-041,b/w 1965

This film illustrates the way of life of people in a fishing village on the coast of Ghana. It also shows scenes of city life and contrasts old and new ways of living and fishing in the village. Useful to teach the concepts of family, socialization, culture change.

ex. Slide Annotations

No. 1681 Western Heritage Museum, Lincoln Hall, U of I Campus

House of Parliament in Lagos. Note the architecture. Some of the finest modern architecutre is to be found in African cities.

No. 1660 A rural school in Iboland, Nigeria, being used as a polling station near Nsukka

No. 1643 Kano, Moslem City in Northern Nigeria. (Locate on your map of Africa). Important trading center in the North for centuries. Perhaps you can find pictures of this market in which sacks of groundnuts (peanuts) are piled high in the shape of pyramids. Also note the style of architecture.

4.4 Selected Bibliography

Teachers:

Clark, Leon. Through African Eyes, Cultures in Change. New York: Praeger, 1971. 6 volumes. Collections of readings written by Africans on ancient history, colonialism, nationalism, nation-building, problems of westernization and growing up in an African society. A useful source for history, socio-political life, and literature.

Hoon, Nancy. Introducing West African Literature into Our Social Studies Classes. Athens: Ohio University, College of Education, 1967.

Murphy, E. Jefferson and Harry Stein. Teaching Africa Today: A Handbook for Teachers and Curriculum Planners. New York: Citation Press, 1973.

Schmidt, Nancy J. Children's Books on Africa and Their Authors: An Annotated Bibliography. New York: Africana Publishing Co. 1975.

Price, Christine. Made in West Africa. New York: Dutton, 1975. Primarily a book of photos of wood carvings, masks, textiles being made and used. Some information is provided on each of the arts, but less on the cultural concept than is given by Marshall, Anthony D. Africa's Living Arts.

Students:

Arkhurst, Joyce Cooper. The Adventures of Spider. Boston: Little, Borwn and Company, 1964.

These six stories of spider come from Ghana and Liberia. Sitting by the evening fire in the village square or compond, the story teller tells for Spider got his thinwaist why he lives in the ceiling, for he got a bald head, why he lives in dark corners. The spider is seen as a clever trickster always full of fun. Everyone enjoys the stories about spider but especially the children of West Africa.

5. Periodicals:

AFRICA REPORT: March-April 1979. "Africa's Expanding Crisis: Refugees."

AF/F PRESS CLIPS: Washington, D.C. Bureau of African Affairs. U. S. Department of State. Weekly release of articles on African Affairs in leading newspapers.

6. ACTIVITIES: games, tie dyeing, simulations, games, role playing, making models, singing, dancing, preparing an African meal, trip to a museum, preparing a program on Africa for other students in the school, parents, community organizations, etc.

FORMAT FOR THE DAILY LESSON PLANS

A. OBJECTIVES

Concept(s) to be taught in this day's lesson

1.

2.

Basic Skills

1.

2.

B. IMPLEMENTATION: Describe how you plan to achieve your objectives as stated above in this day's lesson, including instructional materials to be used.

C. Activities for Students

D. Evaluation of lesson (noting recommended revisions re: selection of materials, procedures, etc).

RESOURCE CENTERS ON THE UNIVERSITY OF ILLINOIS CAMPUS

I. Main Library (Graduate Library), Wright Street and Armory

A. Educational and Social Sciences Library (to the right just inside the main library entrance)

1. S-Collection--contains children's books, fiction and non-fiction, with a separate card catalog, all on 7-day loan.
2. Reserve Shelf for the workshop (Sec. Ed. 459)--includes articles and books on 3-day loan: teachers' guides to Africa and general reading on African studies (be sure to check the card catalog for the reserve shelf; some books are kept behind the librarian's desk rather than on the open shelf).
3. Current periodicals--includes several journals related to Africa that deal with education and the social sciences

Hours: 8 AM - 10 PM, Mon - Thurs; 8 AM - 5 PM, Fri; 9 AM - 5 PM, Sat; 1 PM - 5 PM, Sun

B. Main Card Catalog and Stacks (second floor)

The card catalog lists materials for the stacks and all branch libraries under author, title, and subject headings, but it does not include books in the S-Collection of the Educational and Social Sciences Library. The stacks contain approximately 2,500,000 volumes. Many African titles, including journals, are on the 10th level, in the 916 and 960 sections.

Hours: 8 AM - 10 PM, Mon - Thurs; 8 AM - 5 PM, Fri; 9 AM - 5 PM, Sat; 1 PM - 5 PM, Sun

C. Africana and Afro-Americana Room (328 Library)

The key access point to all Africana materials all over the University campus, the Africana room contains a pamphlet file, various reference materials, and a computer terminal to the entire library collection. Bibliographer Yvette Scheven or her assistant, Joyce Wajenberg, will be glad to help you with any problems in locating library materials.

Hours: 8 AM - 5 PM, Mon - Fri

D. Map and Geography Library (Room 418b, fourth floor)

Contains a comprehensive collection of African materials including books, atlases, gazeteers, journals, and maps.

Hours: 9 AM - noon, 1 PM - 5 PM, Mon - Fri

II. Undergraduate Library, Gregory Drive

Contains copies of many works on Africa, including novels and popular works; a good place for general browsing

Hours: 8 AM - 10 PM, Mon - Thurs; 8 AM - 5 PM, Fri; 9 AM - 5 PM, Sat; 1 PM - 5 PM, Sun

III. Architecture Libary, located on the second floor, Architecture Building, Lorado Taft Drive

Contains nearly all the University's resources on African art

Hours: 8 AM - 8 PM, Mon - Thurs; 8 AM - 6 PM, Fri

IV. Audio-Visual Aids Service, 1325 South Oak

Owns scores of films on Africa available to schools at moderate rental fees. During the summer, you can preview films weekdays from 9 AM - 11:30 AM and from 1 to 4:30 PM. Call 333-1360 at least one day in advance to reserve the preview room.

V. Music Library, located on the first floor, Music Building, Oregon Street

Contains many records, tapes, and books on African music.

Hours: 8 AM - 10 PM, Mon - Thurs; 8 AM - 5 PM, Fri; 9 AM - 5 PM, Sat;
6 PM - 10 PM, Sun

VI. African Studies Program, 1208 West California

A small library houses slide sets, kits, films, periodicals, teacher's guides, and children's and adult literature from Africa. You may have slides from the Program's collection duplicated. Up to forty will be duplicated free of charge. Additional ones will be available at cost. Hours that the library is open are listed in the Schedule.

Appendix D

DEMONSTRATION UNIT FROM THE 1979 WORKSHOP:

THE MANDING OF WEST AFRICA

DEMONSTRATION UNIT FROM THE 1979 WORKSHOP:

THE MANDING OF WEST AFRICA

Morning session: 9:00-noon

- Recorded kora music to help create the right atmosphere
- Manding greetings and explanation of their social significance -
  Ibrahima Diaby and Richard Corby
- Manding name game - Corby

We developed this activity for the classroom to give students an insight into the culture, history, geography, economy, and religion of the Manding. Until recently certain family groups, or clans, were associated with particular occupations. We chose these occupations: farmer, trader, ruler, blacksmith, oral historian (griot), diviner, and Islamic religious leader and assigned seven clan names associated with each of these occupations. To play the game, give a clan name to each participant, explain the occupations associated with persons bearing each of the seven names, and then give each participant a slip of paper with a problem to be solved by someone from one of the occupation groups. The participant must decide which clan would be most able to help, find another participant who is a member of that clan, and ask him or her to sign his or her American first name and Manding last name to the problem slip.

- Early Manding history - Edna Bay

This lecture and discussion was based on the founding of Mali in the thirteenth century by Sundiata, a Manding epic hero, and focused on the growth and accomplishments of this Manding empire. Each participant received a handout of questions on Sundiata for use in the classroom.

-Manding history, seventeenth through the nineteenth centuries - Bay, Corby

This included a discussion of trade, political and military conflicts, the development of Islam, African "domestic slavery," the slave trade, and New World slavery. Alex Haley's Roots, whose hero Kunta Kinte was a Manding man, was used to develop ties between African and Afro-American history.

Afternoon session: 1:30-4:30

-Manding history in this century - Corby, Diaby

This started with a lecture and discussion of Manding life and experience under French colonial rule as found in Camara Laye's The Dark Child. Ibrahima Diaby, a Manding man, discussed present-day family life and his experiences growing up in Ivory Coast. A handout of questions on The Dark Child was distributed to each participant to give him/her a guide for classroom use.

-Chi-Wara - Bay

This was a slide/lecture on the significance of the chi-wara masks of the Bambara, a Manding group in Mali. Dr. Bay demonstrated the relationship between the art of the masks and the agricultural cycle among the Bambara.

Discussion and evaluation of Manding unit - Bay, Corby, Diaby

This last period was spent in discussing the applicability of the previous sessions for use in the classroom including adaptations for different grade and subject areas, comparison of the cultural approach as used here with the general overview approach to the continent, and suggestions about other people of the continent for which the cultural approach would be feasible.

Appendix E

SAMPLES OF UPDATE

UPDATE

QUARTERLY NEWSLETTER OF THE OUTREACH SERVICES OF
THE AFRICAN, ASIAN, LATIN AMERICAN, AND RUSSIAN
STUDIES CENTERS, UNIVERSITY OF ILLINOIS AT URBANA
CHAMPAIGN, 1208 W. CALIFORNIA, URBANA, IL 61801

Issue No. 3 May, 1978

Planning institutes and inservice programs for next year? Our Outreach coordinators would like to jointly sponsor a workshop with your school district. The program would be cooperatively planned and the workshop would be provided at no cost to the teachers or to your school district. Your school would provide the publicity, facilities and transportation. We would hope that this joint effort would benefit all involved. Contact Susan Flynn, Center for Latin American and Caribbean Studies, if you are interested.

* * * *

EXHIBIT: PERU'S GOLDEN TREASURES at the Field Museum of Natural History, Chicago, through May 21. A series of lectures and documentary films on ancient and modern Peruvian culture and history will be presented in conjunction with the exhibition of pre-Columbian gold work. The film, "Lords of the Labyrinth" is shown at 11:00 am on Saturdays; the films "Discovering the Moche" and "Potato Planters" are shown at 11:00 am and 2:00 pm on Fridays and Sundays.

* * * *

SAVE YOUR SEED PACKETS AND SEED CATALOGUES! When you plant your garden this year you can use the pictures of fruits and vegetables for a variety of activities. For example, a game of Concentration can be played with a set of cards which includes two pictures for each word. Two sets of these cards will allow you to play "A Pescar" or "Go Fish". Or make a board game: cut 2 pieces of mounting board 10" x 15" and divide each board into 20 spaces. Paste pictures of fruits or examples of products from a certain country in the spaces and then laminate the boards. Divide the class into 2 teams, giving each team a board. The first player rolls 2 dice, moves that many spaces up the left hand side, and must identify the picture he lands on. If done correctly, he can put a disc in that space. If he doesn't, he cannot. The team to earn the most discs when the game stops wins.

* * * *

OJO DE DIOS

A handcrafted folk art, the "ojo de dios" is the Spanish translation of the Huichol Indian world "sikuli" or "eye of god." It is the symbol of the power to see and understand unknown things, bringing wishes for good health, fortune and long life. The *ojos* are messages of the warmth and hospitality of the Southwest and perpetual prayers that ask that the eye of the god petitioned rest on the maker or his property.

Since prehistoric time man has reached out to entities seeking blessings. The god's eye has been traced from advanced Egyptian civilizations to the primitive cave-dwellers of America, and has been found along with cave drawings and stone carvings. Many Indians of modern times have incorporated god's eyes into their religious ceremonies, believing that the ancient gods still have powers. Although Christianity was introduced to the pueblos by Spanish friars in the 16th century, many homes have both a crucifix and an *ojo de dios* displayed, with some *ojos* being made with the center wrapped to form a cross.

There are many ways in which the *ojo de dios* is used. Parents of little children believe that small *ojos* worn in their hair will ward off spells and evil spirits. Braves of the Pima tribe of southern Arizona and the Laguna tribe of West Central New Mexico wear them as part of their hairdressing. Crops will certainly be more plentiful if the rain god is pleased with the eye made for him and placed in the fields, and ponies will surely run faster with the blessings of the gods.

Colors have special meaning when made in to an *ojo de dios*, since certain gods have colors they favor. Shades of blue and turquoise are the choice of the rain god, green pleases the god of fertility, while yellow is for the sun god.

Throughout, the god's eye design has remained basically the same. Only with modern times are variations now developing. It is usually composed of two crossed sticks wrapped with colorful yarns from the center outward in concentric rows to form a diamond pattern. This is done by going from arm to arm and around each in turn. The center can be made of black to form a pupil for the eye of the brightest color used to call attention to the center, or sometimes an open space is left in the center "to see through." Many times the center is shaped like a cross, combining Christianity with this ancient religious symbol.

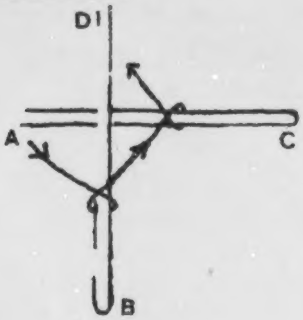
God's eyes found in Egyptian tombs were similar to those made today. The centers were made of gold, yellow or orange in the belief that these colors were pleasing to Amen Ra, the Egyptian god of gods. Believed to be the oldest fetish of its kind in the Western Hemisphere, ojos de dios have been found in graves along the Ancon Valley in Peru believed to date back to pre-Columbian times. In some graves found in northwestern Arizona the dates are placed as far back as 1150 to 1300 AD. The god's eyes found in graves are thought to have been buried in the belief that they would guide the dead on their journey into another life.

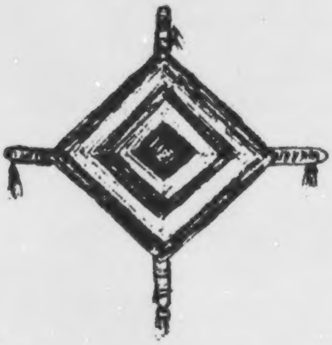
A wealth of information about the *ojo de dios* comes from the Huichol Indians of northwestern Mexico. Much of their everyday living is still based on belief in the power of the god's eye. Although the *ojo* symbol goes back to the pre-Christian era of the Huichol Indians, it is now used as part of the design for their Christian cross. To them it is a symbol to protect, bless the home, and keep the evil spirits away. The villagers do not make their own, as many Pueblo Indians do, but consult a shaman, who is not a priest but rather a village member who has special training in the meaning of colors and the singing of songs to please the gods. He makes the eyes in a special ceremony for many occasions and after the birth of a child the father has a shaman make an eye for him on long sticks. The center is wrapped for a short distance (about 10 inches) leaving the four ends of the sticks bare. Each year on the child's birthday a small eye is made on it to win protection for the child until he is five years old.

A tuft of cotton-like substance from the squash blossom was sometimes attached to the end of the ojo to bring extra significance to the blessing. This has resulted in modern times to the attachment of a tassel of yarn on some of the finished products. So, we see that ojos de dios are not just sticks and yarn, but have a history and meaning and even today are bright, cheerful wishes of good will.

Materials needed: two sticks, one slightly longer than the other
colored yarn

Directions:





1. Tie the short (A-C) stick to the long (B-D) stick forming a cross. Use square lashing.

2. Tie one end of the colored yarn at the center of the crossed sticks.

3. Hold the stick in the left hand and with the right hand wind the yarn over B making a turn over the stick, go on to C, D, and A, each time making a turn over the stick. Whenever A is reached, turn the whole frame over and wrap yarn again over B, C, and D from the opposite side. In this way the design will be the same on both sides. Continue winding until the "eye" is the right size and you want to change colors.

4. Add the second, third, fourth or more colors in the same way, tying the end with a knot on A. If you wish, wrap the uncovered portion of each stick with yarn and tie at the end.

5. Put a tassle on points A, B, C, and D, close to the end of the stick.

Developed by Irene Fernandez for Region XIII Education Service Center

ALTIPLANO: A Simulation Game

Altiplano has been field-tested with teachers who have found it to be an effective means of teaching Bolivian culture to their students. The game can be played with 6 players, one representing the "elite", two representing the "mestizo" and three representing the Indian population. The game is played on a board with squares that represent the national products of Bolivia. Each player takes a turn with a spinner to determine how many spaces he or she will advance. If a player lands in a space the same color as his playing piece, he must draw a card and follow the instructions. All information contained on the cards is culturally accurate for Bolivian society. The object of the game is to be the first player around the board. The game is structured so that the "elite" usually get around the board first and the "indian" is left struggling behind. After the game is completed, a series of questions can be developed as to why the action of the game progresses as it does, or a role-playing activity can be developed. The game is bilingual and can be used easily in junior or senior high classes of social studies or Spanish, as well as in community college classes. Altiplano is available for purchase ($3.00) or loan from the Latin American Studies Association Secretariat c/o Center for Latin American Studies, 1208 West California, Urbana, IL 61801.

* * * *

NOTE OF INTEREST FOR BILINGUAL TEACHERS

The New England Telephone Company is offering a newly developed media program called "Telezonia." This program is offered free of charge, and is a m lti-media teaching aid on communication for grades kindergarten through six in both English and Spanish. For further information about this program, please contact Ms. Charlotte Fleming, School Consultant for Telephone Communication, at (617)743-2311.

Taken from Vol. 1, No. 2 Newsletter of the National Network for Bilingual-Bicultural Education, Boston University Resource and Training Center.

* * * *

SOME MATERIALS FOR ELEMENTARY AND SECONDARY LEVEL:

-- THE LATIN AMERICAN STUDIES ASSOCIATION (LASA) is an incorporated, non-profit organization that fosters the interests, both education and professional, of persons concerned with the study of Latin America and that promotes education through more effective teaching, training and research. The LASA Secretariat will be located at the University of Illinois, Urbana, IL as of July, 1978. Information on LASA membership and the following publications can be obtained from the LASA Secretariat, c/o Center for Latin American Studies, 1208 West California, Urbana, IL.

-Planning Cross-Cultural Lessons: Specifications for the Design of 33 Learning Activities (J.D. Casteel and M. Williford) $3.00

-It's the Image that Counts: Cartoon Masters for Latin American Study (edited by M. Williford) $1.00

-Teaching Latin American Studies: Presentations Made at the National Seminar on the Teaching of Latin American Studies (Casteel and Williford, eds.) $3.00

-Odds and Ends: Instructional Materials for Teaching Latin American Studies (Casteel and Williford, eds.) $1.00

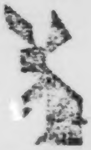
-- CRUZADA SPANISH PUBLICATIONS has big (15" x 21") colorful posters, finely printed, depicting Spanish holidays, grammatical pointers, chistes, motivational items, etc., all lively illustrated for young people's understand. Write CSP, PO Box 650909, Miami, FL 33165.

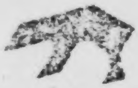
-- LEARNING TO THINK AND CHOOSE, by J. D. Casteel. Elementary students learn to examine a problem situation, analyze options, and choose a logical course of action. Thirty problem situations, each classroom-tested and accompanied by a reproducible, valuing worksheet. $8.95 paper, $11.95 cloth. Available from Goodyear Publishing Co., 15115 Sunset Blvd., Pacific Palisades, CA 90272.

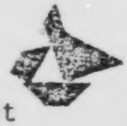
-- THE REAL WORLD, authentic radio and television commercials from Spain, Latin America and USA, taped in cassettes, is a new program available. For information write to The Real World Cassette Programs, PO Box 94, Needham Heights, MA 02194.

Chi Shiso Pan--Tangrams

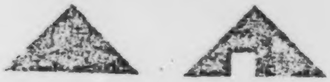
In China the pieces for this game-puzzle were sometimes made of ivory, hand carved and inlaid with gold and jade. It was played by royalty as well as by the peasants. The only rule for playing is that all seven pieces or tans must be used. Various geometic shapes can be made with the tans and hundreds of silhouettes can be formed.

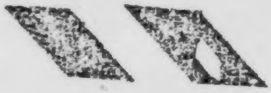

rabbit

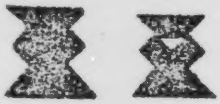

polar bear


yacht

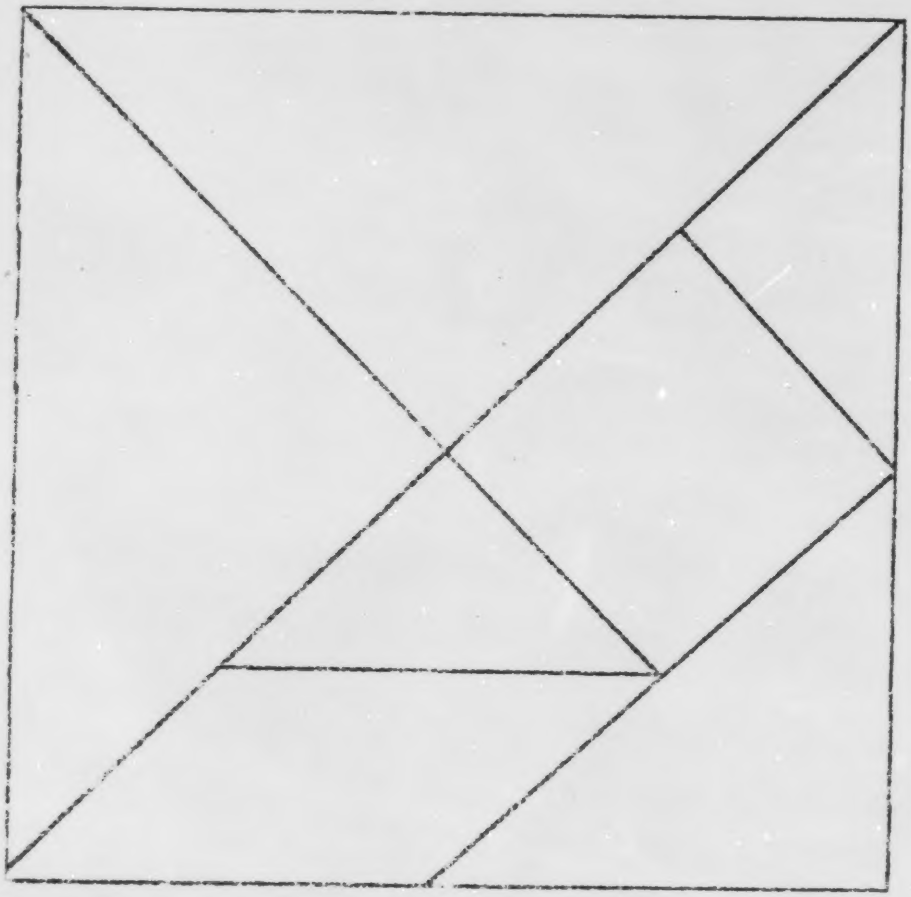
It is challenging to search for more than one way to form a given tangram. Here are some tangram paradoxes. Although the second figure in each pair seems to be exactly the same as its mate except for a missing portion - each is made with seven tans.





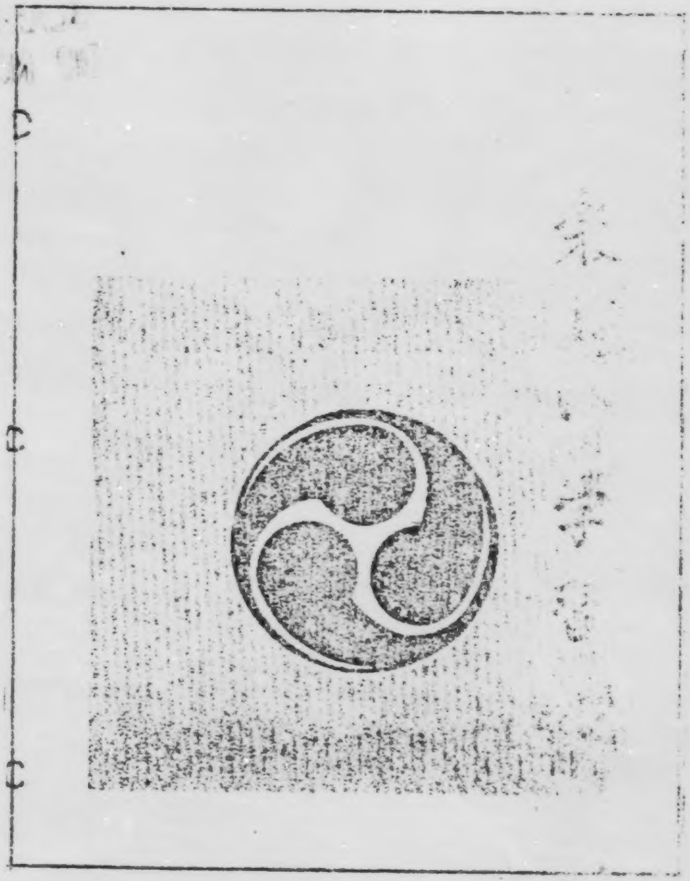


Solving a variety of problems in combinational geometry that are posed by the seven tans is also stimulating. For example, only thirteen convex tangrams are possible. Can you find then? (convex tangrams are polygons with all corner angles less than 180°).



NOSHII GAKUSHŪ--LEARNING WITH ENJOYMENT

NOSHII GAKUSHŪ WAS WRITTEN TO ENABLE ILDREN AND TEACHERS TO LEARN ABOUT JAPANESE LTURE THROUGH PARTICIPATION IN GAMES, FOODS, T, AND STORIES. LEARNING WITH ENJOYMENT CLUDES EIGHT MAP TRANSPARENCIES WITH WORK- EETS, LANGUAGE EXERCISES, AND WORKCARDS THAT ACH HOW TO USE A SOROBAN (ABACUS), PLUS MANY ER WAYS TO INVOLVE ELEMENTARY STUDENTS WITH INGS JAPANESE.



PERIMENTAL EDITIONS ARE AVAILABLE FOR THE ST OF PRINTING.

ND $8.00 TO: WILLIAM MACDONALD
CENTER FOR ASIAN STUDIES
1208 W. CALIFORNIA
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OURSES

East Asian Courses for the Summer at the University of Illinois
June 12-August 5

ese 301 - Intensive Chinese 10 hours or 2 units
An introduction to Mandarin with special emphasis on speaking and comprehension of everyday situations.

inese 207 - Chinese Literature in Translation 3 hours
A survey of Chinese literature and its cultural and historical background from earliest times to the 10th century.

n Studies 298K Monarch, Mandarin and Mao: Chinese Bureaucracy from Earli Times Through the Cultural Revolution 3 hours
An examination of the Chinese civil service system - tracing its o evolution and dynamics from the imperial age to the P.R.C.

anese 302 - Intensive Japanese II, 10 hours or 2 units
Second year course in Japanese language including drill for more advanced conversational fluency and attention to reading and formal grammar.

For more information contact: Center for Asian Studies, 1208 W. California, Urbana, 61801

Ch'a-shao-pao
Steamed buns with roast pork filling (Chinese)

To make 2 dozen buns

2 large tubes biscuit dough (round)

Filling:

1 lb. roast pork, finely chopped
1 scallion, finely chopped
1 clove garlic, finely chopped
2 T oyster sauce
2 T corn starch mixed in 1 cup water
1 T vegetable oil

To make filling:

Heat wok or 10-inch skillet over high heat. Add 1 T vegetable oil and heat. Add the scallion and garlic and stir fry briefly. Add pork and stir fry until the meat is coated with the oil. Add 2 T oyster sauce and stir fry for 1 minute. Mix the cornstarch-water mixture to recombine, add one-half of the mixture to the pan and cook until the mixture thickens. You should have a small amount of sauce. If the pork mixture is dry, add more of the cornstarch and water mixture, cooking after each addition, until you do have sauce. Remove pork mixture from pan and let cool.

To make buns:

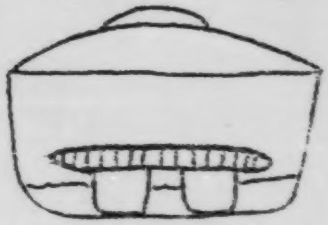
Separate the biscuit dough into individual biscuits. Roll each biscuit into a 4" circle, turning the biscuit 1/4 turn after each roll to help keep the circular shape.

Place 2 tablespoons of filling in the center of each round. With your fingers, gather the sides of the dough up around the filling in loose folds meeting at the top. The twist the top of the dough firmly closed.

Place the buns, twisted side down, on 2-inch squares of wax paper. Arrange them, 1 inch apart, on a cooking rack, and place in the steamer. Bring the water in the steamer to a boil, cover the pan tightly and steam for 10 minutes. Transfer the buns to a platter. If you are doing two batches, return the first batch of buns to the steamer after the second batch is done, piling them on the buns still on the rack. Reheat together for 3 to 4 minutes.

How to Make a Steamer:

If you do not have a steamer it's easy to improvise. In a large pot or roasting pan with a cover, put water and two small, heat-proof dishes or two small cans. Set a cake rack on top of the dishes or cans. If a cake rack is unavailable use a heat-proof dish leaving enough space around the edge of the plate to allow the steam to rise and circulate freely.



Another alternative is to use a vegetable steamer.

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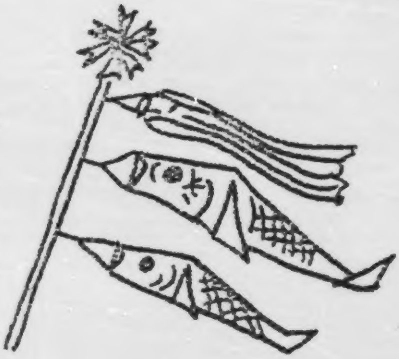
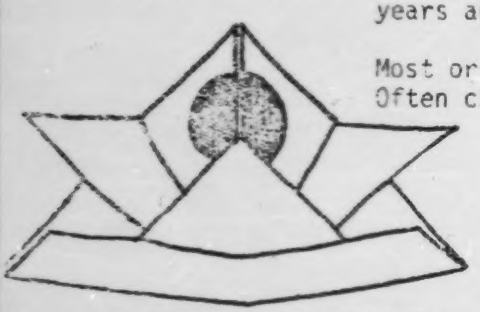
PROGRAM IN EAST AND SOUTHEAST ASIAN
LANGUAGES AND LITERATURE



Otoko no Hi--Boy's Day

Large cloth fish are flying in the breeze over many homes in Japan at this time of the year. May 5th is Boy's Day and these fish are flown above homes where there are boys in the family. Koi nobori look like huge colorful carp and are flown for several days or weeks as part of the celebration.

A small display is often set up in the home with a replica of the samurai warrior's helmet and armor which was used many years ago. The helmet is called kabuto.



Most origami books show how to make the koi nobori and the kabuto. Often children in Japan make the helmet out of paper and while wearing it pretend to fight with swords. Newspaper cut in a square 23" x 23" will make a helmet to fit most elementary school children.

The iris is used in flower arrangements in the home during the Boy's Day celebration. When the boys take their baths on that day they put iris leaves in the bath water to ward off evil spirits and diseases for the coming year. The sound of shobu, which is the Japanese word for iris, sounds like the same word, shobu, which means strong warrior. A special kind of rice cake, kashiwamochi, is eaten on Boy's Day.

ART EXHIBITS

Folk Art in China - Field Museum of Natural History, April 6 - July 5

This exhibit demonstrates the genius and creativity of the peasants in traditional China. All works were done by hand with simple tools and inexpensive materials - bamboo, cotton, paper, leather, wood, straw, clay and stone. The results are beautifully designed, functional objects that American craftsmen and artists can learn from and all can enjoy.

Modern Japanese Prints - 807 North State Street, Monticello, Il. April 14 - May 19

Woodcuts and etchings by Akiyama, Sensho and Shinoda will be featured as well as new works by Funasaka, Tajuma and Maki. All prints are for sale.

AFRICAN STUDIES PROGRAM
University of Illinois
1208 West California Urbana, Illinois 61801

Under the Office of Education-funded outreach project, the African Studies Program continues to give free support services to teachers. These include workshops, classroom visits, and the preparation of curriculum and audio-visual materials. During the months of February and March a two-week mini-workshop on African games was held at Prairie School in Urbana while classroom visits were made to various schools in Danville, Royal, Monticello, Champaign, and Urbana.

Edna Bay, Rich Corby, and Mbye Cham visited Arkansas in mid-March. The purpose of the trip was to recruit applicants for our National Endowment for the Humanities-sponsored African Curriculum Workshop and to give two workshops on teaching about Africa in the public school classroom. Twenty-six teachers from Arkansas and four from Missouri have now been admitted to the summer workshop. We were indeed sorry that we could not offer places to all of the qualified candidates but our enrollment is limited to thirty.

An all-day meeting for participants in the June 1977 NEH-sponsored African Curriculum Workshop was held at Hickman High School, Columbia, Missouri, on April 8. The events of the day focused on group sessions in which the participants described the teaching of the units on Africa they developed last summer and discussed changes to be made for next year. The final session centered around general problems associated with the promotion of African studies in the public schools. After the day's work, the group adjourned to a local restaurant for a reunion dinner which continued far into the evening as everyone shared workshop photos and reminisced about their experiences together.

The following additions to our curriculum materials are now available.

Handouts:

"African Countries, Capitals, Heads of State, and Official Languages"
"African Names: The Case of the Akan of Ghana"
"The Kola Nut in Traditional Igbo Society of Nigeria"
"Music in Traditional African Societies"
"Teaching about Africa in Global Perspective"
"Understanding African Folklore"

Slide sets:

"The Oil Palm Tree"
"South Africa and U.S. Global Corporations"
"Urban Africa"

THE MANDING NAME GAME

Devised by Richard A. Corby and Edna G. Bay

Personal names in Africa are much more than labels to identify an individual.* As vitally important indicators of social beliefs and practices, personal names are given with care to indicate the special nature of an individual. They may refer to the day of a person's birth, to special events associated with the birth, to a person's position within the family, or to religious beliefs. The saga of "Roots" clearly demonstrated to Americans the special importance of personal names and naming ceremonies in the area of the Gambia in West Africa.

But family or lineage names in Africa are of equal or greater significance than personal names. The lineage or last name places an individual within the larger framework of his family group, and provides to family members a common bond representing the group's historical experience within society. This Manding name game is built upon lineage or clan names and should help students understand the special historic and social relationships traditionally associated with clan names in the Manding-speaking areas of West Africa.

Manding is an umbrella term used to describe a number of West African ethnic groups who share a common culture, history, and related languages. Numbering over 8 million people, the Manding include peoples such as the Mandingo (Mandinka or Malinke) Bambara and Dyula, to name only the best known. They inhabit an area of West Africa more than 1200 miles wide that includes parts of the modern nations of Mali, Liberia, Sierra Leone, Senegal, The Gambia, Ivory Coast. Guinea Bissau, Upper Volta, Ghana, and Guinea.

Traditionally among the Manding peoples certain large family groups, or clans. were associated with special occupations. Young men of these clans would typically learn the family trade as apprentices to relatives. For some, such as blacksmiths, leather-workers, and praise-singers. clan members would marry only members of other clans having the same occupation.

This name game uses seven representative Manding names. To play it, assign a clan name to each student. Explain the occupations associated with persons bearing each of the seven names. Then give each student a slip of paper with a problem to be solved by someone from one of the Manding occupation groups. The student must decide which Manding clan would be most able to help, find a classmate who is a member of that Manding clan, and ask that classmate to sign his/her American first name and Manding last name to the problem slip.

NAME PROBLEMS

1. Your last rice crop failed. Find someone who can help explain why.
2. You need a new hoe for weeding. Find someone who will make you one.

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*For information and teaching ideas on African personal names see the handouts:

"African Names: The Case of the Akan of Ghana," "African Names: The Case of Igbo (Ibo) of Nigeria," "Naming Ceremony of the Koranko People of Northern Sierra Leone" and "Resources for African Names."
All available through the African Studies Program.

3. You live in Senegal and want to purchase some kola nuts that are grown in the Ivory Coast. Find someone to help you.

4. Your son is five years old and you want him to learn the Quran. Find a teacher for him.

5. You are disputing some farm land with a neighbor. Find someone to help you settle the dispute.

6. You have a five-day-old daughter and are planning a naming ceremony for her. Find someone to come and sing the praises of your family.

7. You are provisioning your stores for the long dry season. Find somone who will sell you some grain.

The following briefly describes the occupations traditionally associated with the seven Manding names. Remember that these are not the only names found among the Manding. There are other blacksmiths and praise-singer names, for example. However, each of the seven names provided here is a well-known Manding name -- your students will have literally hundreds of thousands of African "brothers" and "sisters" with the same name. Remember, too, that these days the occupation lines among the Manding have grown increasingly fluid. In present-day Mali, for example, you might find members of any of these clans working as teachers, doctors, or other Western professionals. Similarly, members of any of these families might farm for a living, since agriculture is the predominant economic activity. But tradition is important too, and if you have the good fortune to meet a Manding person with one of these names, he or she will likely tell you that most members of the clan practice the traditional occupation.

KEITA

The name Keita (pro. Kay-ta) is associated with rulers in Manding areas. The founder of the empire of Mali, Sundiata (pro. Sun-ja-ta), was a Keita who traced his noble ancestry back to Bilal, a close associate of the prophet Mohammed. Sundiata established a Keita dynasty that ruled over ancient Mali approximately 300 years and included the famed Mansa Musa, a fourteenth-century monarch whose fabled pilgrimage to Mecca was discussed in medieval Europe. In modern times, too, Keitas were often associated with government. The first president of the republic of Mali, for example, was Modibo Keita. Members of the Keita clan were often traditional rulers -- governors, town heads or provincial rulers in areas of Manding-speaking population. Beside being responsible for general administration, for the collection of taxes and the enforcement of laws, such rulers often acted as judges. Thus Keita is an appropriate answer for problem 5.

KAMARA

Kamaras are a blacksmith clan. Because of their skill in making hoes, a life-giving instrument in an agricultural society, and swords, an instrument of war and death, Kamaras were often considered to have special powers. In some areas they carved sacred wooden figures or masks used in the honoring of ancestors. At times, they would be called upon to help solve disputes. In addition to working iron, Kamaras were jewelers, specialists who fashioned gold and silver into magnificent jewelry worn proudly by women throughout sudanic West Africa. Kamara is the only appropriate response to problem 2 and is an acceptable answer for problem 5.

KOUYATE

Kouyate (pro. Ku-ya-tay) is the clan name of many famed praise-singers in Manding society. Sometimes called griots (pro. gree-oh) these bards were known for a variety of literary skills. Musicians who mastered the kora (a stringed instrument) or balafon (relative of a xylophone), the griot would sing poetic praises in honor of families and individuals on important occasions. Some griots were court historians who preserved and recited the traditions of ancient times. Others acted as advisors to rulers, tutors to young noblemen, and even ambassadors between West African kingdoms. Kouyate is the only appropriate response to problem 6.

SANU

Sanu is a name typical of Manding trading clans who became well known as long-distance traders in the period before the colonial conquest of West Africa. Small neighborhoods of traders were located in towns as far east as the present Ghana-Togo border and as far west as Dakar in Senegal. The major products traded varied over the years but included kola nuts,* cloth, ivory, slaves, hides, and gold. Sanu is the answer to problem 3.

TURAY (TOURE)

Turays are often known as morimen or diviners. As a specialist in divining the causes of events, a moriman would be asked to explain the reasons for something when its cause was not readily apparent. A Turay might be consulted, for example, to explain a sudden death or to create a charm to assist a student in taking a difficult exam. Morimen were also known as healers. They combined a knowledge of herbal medicines with magical charms to protect their clients.

The Turays are famous, too, as a clan that produced two important West African historical figures. Samori Toure was a nineteenth-century empire builder who stoutly defended the state he created aginst European invasions, but eventually succombed to pressures from the French. Sekou Toure has ruled the republic of Guinea since independence in 1958. Turay is an acceptable response to problem 1.

JABI

Jabi is a typical farming clan among the Manding. Traditionally the main economic activity among Manding peoples was agriculture, and families involved in other occupations might also till the soil. Because most Manding groups lived in savannah grassland areas, their staple crops included millet, sorghum, rice, maize (corn), and groundnuts (peanuts). Jabi is the best answer for problem 7 and a possible response for problem 1.

The Manding name game may be used as it is here described to give students a short experience in the workings of an African community. You may go further with it, however. A teacher could divide a class into neighborhoods based on the clan associations and role play community interactions. Students will enjoy reading literature which incorporates many of these Manding names. For further suggestions and ideas towards incorporating the game into a general study of the Manding, see the handout "Developing a Unit on the Manding," available from the African Studies Program.

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*For information on the use and importance of Kola, see handout "The Kola Nut in Traditional Igbo Society of Nigeria."
Available from the African Studies Program.

Russian and East European Center
1208 West California
Urbana, IL 61801
Tel. (217) 333-6022

Dear Colleagues,

First, let me apologize to colleagues in Missouri and Arkansas. Not realizing that "Update" was being distributed outside of the state, I neglected to mention that our Center is able to serve Illinois teachers only. I am sorry for the inconvenience that this caused some of you who wrote asking for material.

To those of you who have used our materials and given us comments on them, I would like to extend a special thanks. The best way for this to become a better program is for us to have input from you. Please give me your suggestions. I need to know how to best serve you both in this newsletter and in the acquisition of materials to be made available to you. In this issue of "Update" I have provided annotations of books, which I think should help you and your students to increase your understanding of the Soviet Union. I am sure that many of you can recommend other excellent books. Please do so.

If any of you find yourselves in Champaign-Urbana this summer, please contact me if you would like to see our materials or consult with our staff. I will be here from June 12 until August 4, and I would very much like to meet with you.

My best wishes for a good summer.

Sincerely yours,

Elizabeth Talbot

The USSR Today: Current Readings from the Soviet Press (Selections from "The Current Digest of the Soviet Press" from July 2, 1975 to June 29, 1977) Fourth edition compiled by Jan S. Adams, Michael W. Curran, and J. Patrick Lewis (American Association for the Advancement of Slavic Studies, 1977), 152 pp. $4.95 plus .50 for shipping and handling.

This collection of articles from the Soviet press is divided into four areas: politics, foreign policy, society, and economics. Each area is further subdivided. For example, in the section on society we find articles on the following topics: women, marriage and the family; society, manners, morals and customs; medicine and public health; education; crime and antisocial behavior; conservation and ecology; sports and leisure time activitiy; religion; and art and music. It seems to me that the opportunity for our students to learn how the Soviets view both their own problems and ours is an invaluable experience, and it can lead to many provocative classroom discussions. I strongly recommend this book for senior high schools students. Even junior high school students should find many articles of interest to them. Available from: AAASS, Room 254, 190 West 19th Ave. The Ohio State University, Columbus, Ohio 43210

Hecht, Leo. The USSR Today: Facts and Interpretations ("Scholasticus" Publishing, 1978), 183 pp. appro[illegible]

This is a very handy book to have in your classroom. Divided into 27 chapters, it can serve as a quick reference on a wide range of topics. Moreover, each chapter has a bibliography. All of these bibliographical entries are in English and most should be available at your local library. On the whole, the text seems good; its organization is excellent. Unfortunately, the book is flawed by a few sweeping statements. In the section on international trade, probably the weakest section of the book, one reads about Cuba's importance to the USSR: "Since the Soviet citizen consumes more than double the sugar of his American counterpart, the Cuban sugar crop is of great help in meeting this demand." In 1977 according to Hecht's own figures given elsewhere in the book, the Soviet per capita consumption of sugar was 43 kg. The American per capita consumption of sugar in 1975 was 45 kg and surely it has not decreased sharply in the last two years. Moreover, since the USSR is the world's largest sugar producer, it certainly does not need to rely on Cuba for sugar. In all fairness, I should say that Hecht goes on to give better reasons for Cuba's importance to the USSR. Despite my misgivings caused by a few statements, I still know of no better source of concise information on education, housing, living standards, etc. and I do think that the bibliographies will be very useful. Available from "Scholasticus" Publishing, P.O. Box 2727, Springfield, VA 22152

The Soviet Union Since the Fall of Khrushchev ed. by Archie Brown and Michael Kaser (The Free Press: New York, 1975), 294 pp.

This book is good for college-bound students who want to do more sophisticated, specialized reading. The ten chapters, each written by a specialist, are: Agriculture, The Import of Western Technology, Foreign and Defense Policy, The Development of Dissent and Opposition, Religion, Soviet Russian Literature and Literary Policy, The Economy: A General Assessment, and Political Developments: Some Conclusions and an Interpretation. The book also includes a useful "Calendar of Political Events, October 1964 - April 1975 and an index. This is not for the average reader.

Mc Dowell, Bart. Journey Across Russia: The Soviet Union Today (National Geographic Society: Washington, D.C., 1977).

The photography by Dean Conger is excellent and the text is informative about both the past and the present. Students of all ages should enjoy this book. Chapters are: 1. Introduction: The Epic Land, 2. Kiev, Moscow, and Leningrad, 3. The Russian Character, 4. Heartland: The Russian Federation, 5. The Western Periphery, 6. Shores of the Baltic, 7. Beyond the Caucus, 8. The Central Asian Republics, 9. The Trans-Siberian Frontier, and 10. Siberia: The Endless Horizon. The book focuses on the achievements of the Soviet people and their pride in those achievements.

Max, Afred. The Siberian Challenge (Prentice Hall: New Jersey, 1977), 136 pp.

This stimulating book by a F[illegible] journalist is written in a lucid style, which will make it interesting for students and teachers alike. Max describes the areas of Siberia which he has visited, gives us ample quotes from the people who live and work there, conveys the significance of the immense natural wealth in Siberia, and delineates the problems both technical and human which must be met to make Siberia profitably yield its natural gas, oil, coal, diamonds, lumber, etc. In the last chapters he deals with key questions: Should the West supply the technology needed by the Soviet Union? Will the supply of this technology make the Soviet Union part of an interdependent world and thus make the propects of peace brighter? Of additional interest to me were some of the statistics on how much Japan is committed to the Soviet Union. How many of us realize the degree to which Japan ships its industrial products on the Trans-Siberian railroad? It is 30% cheaper than the use of its own merchant marine. The section on border disagreements between China and the USSR is also very interesting. Max quotes both the Russian and Chinese versions of their hostility.

Kaiser, Robert G. Russia: The People and the Power (New York: Atheneum, 1976), 499pp.
Schecter, Leona. An American Family in Moscow (Boston: Little Brown, 1975), 410 pp.
Smith, Hedrick. The Russians (New York: Quadrangle/ The New York Times Book Co., 1976), 527 pp. Available in paperback as well.

All three of these books provide insights into Russian life gained by their authors' experience of living in the Soviet Union with their families for periods of two to three years. An American Family in Moscow is written by the wife of an American correspondent and their five children, all who attended Russian schools. Although this book has a more limited scope than the other two, it should be especially appealing to students because they are able to see Moscow through the eyes of their peers. Smith and Kaiser are journalists who traveled extensively and explored many facets of the Soviet Union which are outside of the usual newsbeat. Both achieved exceptional understandings of the inner workings of the Soviet Union. Their acquaintances included diverse groups of people and it is the numerous quotes from these people combined with perceptive speculations on the parts of Smith and Kaiser that make these books not only interesting but fascinating. Smith's is my favorite but both are highly recommended.

Medvedev, Zhores A. (Trans. by Hilary Sternberg). Ten Years After Ivan Denisovich (Alfred A Knopf: New York, 1973), 202pp.

This is a fascinating look at Solzhenitsyn's career while he was still in the Soviet Union. Anyone interested in the political control of literature will find this book useful. It also exposes the use and misuse in the West of pirated editions of Russian works before the USSR signed the international copyright agreement.

National Newsletter for Teachers of Pre-college Russian and East European Studies, 5 issues during the academic year for $3.00

Recent issues have included "The New Soviet Constitution" by Robert Sharlet (reprinted from *Problems of Communism*), evaluations of high school text books on the Soviet Union by Janet Vaillant, reviews of audio-visual materials by Edith Clarke, and translations of recent articles from the Soviet press as well am many items of interest to teachers. A free sample copy will be sent to those who request it. Write to:

Robert R. Carlson, ed.
National Newsletter
The University of Michigan
210 Lane Hall
Ann Arbor, MI 48109

Watson, Jane Warner. *A Parade of Soviet Holidays* (1974), *The Soviet Union: Land of Many Peoples* (1973), and *The Volga: Russia's River of Five Seas* (1972). Published by Garrard Publishing Co. Champaign, IL.

These are fine books for elementary and middle school level. *A Parade of Soviet Holidays* introduces the children to traditional religious holidays, new Soviet holidays, and regional days of celebration. The latter are especially interesting because they provide information on the lives of non-Slavic peoples in the USSR. *The Soviet Union: Land of Many Peoples* seems to be mistitled; it is not primarily concerned with the various nationalities, but it does give a very good survey of Russian and Soviet history. In *The Volga: Russia's River of Five Seas* the reader is given a feeling for the brutality of the period that the Slavs lived under the rule of the Tatars, the hardships of the Volga boatmen of a later period, and the human sacrifices involved in building the canals to link the Volga with the five seas.

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I have not had the time to preview more of the programs in the videocassette series "Soviet Society" by Professor Herbert J. Ellison. However, we now have the study/viewer's guide, which summarizes the contents of each program. I will be glad to send this guide to anyone who is considering using the videocasette series or any part of it next year.

During the summer we will be bringing our lists of material up to date. If any of you would like these lists before the next academic year begins, please send me your home address.

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REMINDER

If you find this newsletter useful, please show it to a colleague. Our centers will be glad to add new names to the mailing list. Thank you.

UPDATE

QUARTERLY NEWSLETTER OF THE OUTREACH SERVICES OF
THE AFRICAN, ASIAN, LATIN AMERICAN, AND RUSSIAN
STUDIES CENTERS, UNIVERSITY OF ILLINOIS AT URBANA-
CHAMPAIGN, 1208 WEST CALIFORNIA, URBANA, IL 61801

Issue No. 5 November 1978

With this issue of "Update" we make a new departure from our previous format. We have chosen here to look at housing as a common theme in other world areas. Each section treats questions of housing from its own area perspective: in Africa and Latin America we look at traditional house forms from rural areas, in Asia we consider urban housing in areas of high population density, and in the USSR we discuss governmental efforts to combat housing shortages. In future issues we plan from time to time to treat other common themes, including things like family life, foods and food production, population, and energy. Do let us know what topics you would find helpful. It's only through your letters in response to our efforts that we can tell what you want and can use in your classroom.

Traditional Housing in Africa

Like many other countries of the world undergoing rapid industrialization and urbanization, African nations are working to provide adequate housing for increasing numbers of migrants to their major cities. Western-style apartment blocks are rising quickly, though many newcomers still build temporary shelters of boxes, crates, and other salvaged materials. Meanwhile, cement and corrugated metal are rapidly transforming the building of houses in smaller towns and in the countryside. Yet even as African countries seem bent on an unquestioned adoption of Western building technology, many architects and planners are calling attention to traditional building techniques and expressing concern for the loss of a viable and suitable African technology. They point out, for example, that modern thin-walled houses with broad expanses of glass require air conditioning which is both expensive and wasteful of scarce fossil fuels. Traditional buildings, on the other hand, may keep people both relatively cool in the heat of the day and warm at night. Moreover, traditional house plans were developed over a long period of time to meet the living needs and desires of African families. An imposed Western housing model may not be suited to African families' size, social and work activities, or even their religious beliefs. As one authority put it, "Today more and more architects are turning to vernacular architecture for inspiration...because it is recognized that these structures obviously satisfied their communities' psychological needs far better than most modern suburban settlements do."

We will here briefly look at African traditional housing as it still exists, mainly in rural areas. Because of the tremendous size of the African continent and the diversity of its peoples, we can't begin to include all the solutions Africans have found to the universal problem of housing. Thus we'll be considering here only the housing of farming peoples.

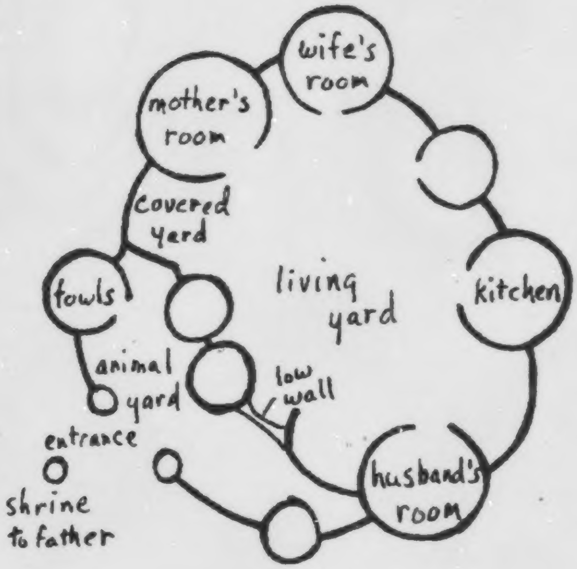

Fig. 1: Typical compound of Nabdam people of northern Ghana. Closed circles represent granaries. Adapted from *__Shelter in Africa__*, *p. 49.*

Housing anywhere is planned to meet peoples' needs for shelter, for privacy, and for space to carry out social and economic activities. African families' general housing requirements include a place for each member of the family to sleep, somewhere to cook, places to store food and keep animals at night, someplace to eat as well as meet and entertain visitors, places for bathing, and places to work at various homecrafts--weaving, basketry, sewing, spinning. Because of the mildness of the climate in most areas of Africa, people prefer to carry on many activities out of doors, either in an open courtyard or in the shade of a verandah. Thus an enclosed building is needed mainly for sleeping and for shelter against the extremes of bad weather. In many places each adult member of a family will have his/her own small house of one to two rooms.* The houses of a single family may be grouped together with family storehouses and open spaces. Often surrounded by a wall or fence to provide privacy, this pattern of settlement is called a compound. (Fig.1) Because land traditionally was plentiful, compounds often cover large areas. They may include gardens and dozens of buildings to house all the members of an extended family. In some areas the compound form may take a rectangular shape, with the separate buildings

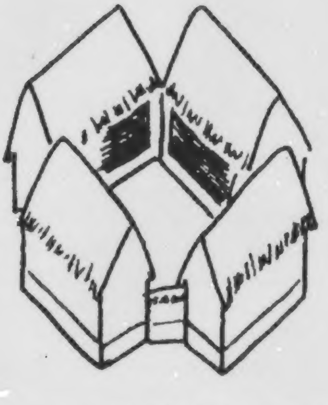

Fig. 2: Simplified form of Asante house. Rooms open onto interior courtyard. Adapted from *__African Traditional Architecture__*, *p. 79.*

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*Please avoid the term "hut" to refer to African housing. Its pejorative connotation reinforces negative stereotypes about African cultures and their achievements.

forming a wall to outsiders and the inside enclosing one or more courtyards, as in the case of the Asante of Ghana. (Fig. 2) In areas of coastal West Africa, impluvium-type houses are built with roofs inclined so that rain water can collect in the central courtyard.

Traditional African housing is made of materials most readily accessible to builders--wood, stone, grasses, palm leaves, earth. Because of the high clay content of much of Africa's farming soil, earth or mud is a favored building material. Reinforced with straw or dung and properly maintained, a house of mud can easily outlast the lifetime of its builder. In forest areas, timbers may serve as a framework which is filled in with mud or covered with woven mat walls. In the savannah, where wood is less plentiful, mud is the most common building material. Sun-dried mud bricks may be made; bricks are laid with a mud mortar and plastered over with a mud and lime or mud and potash plaster. Alternatively a builder may lay courses of mud; each course is 15 to 18 inches wide and high and is allowed to dry before the next level is built. A third technique uses wooden frames as a mold to form the wet mud in the same way that molds are made for poured concrete in this country. Roofs are typically made of a framework of branches covered with thatch, though in the drier regions of West Africa mud plaster may cover a layer of timber to form a flat roof.

Basic house shapes in Africa are of three kinds. A dome or beehive shape comes from a framework of branches lashed together at the top. It may be thatched or mud-plastered. Cylindrical houses with conical thatch roofs are a second important form. Rectangular houses, probably the most common form, may have gabled, flat, pyramidal, or conical roofs.

Virtually everywhere, people are concerned that their houses be nicely finished and pleasant to view. Interior mud floors and verandahs are pounded and polished until they are as hard and smooth as concrete with an enamel-like sheen. Because most living is out-of-doors, the outside of individual buildings or the outside of compound walls is often decorated. Designs may be etched in the wet wall plaster. In Muslim northern Nigeria, builders form the wet plaster into raised designs that echo the patterns of Islamic embroidery and leatherwork. (Fig. 3) In Lesotho, flowery mosaics are made from colored pebbles embedded in the wet plaster. Elsewhere, walls are whitewashed or painted with a variety of designs. In some places porcelain dinner plates or soup bowls are embedded into walls for decorative effect and as symbols of status. Elaborately carved wooden doors or entrance-ways are found in areas of Cameroon and Nigeria. The finest traditional houses of the Yoruba people of Nigeria may have supporting posts carved into totem-pole-like representations of animals and people.

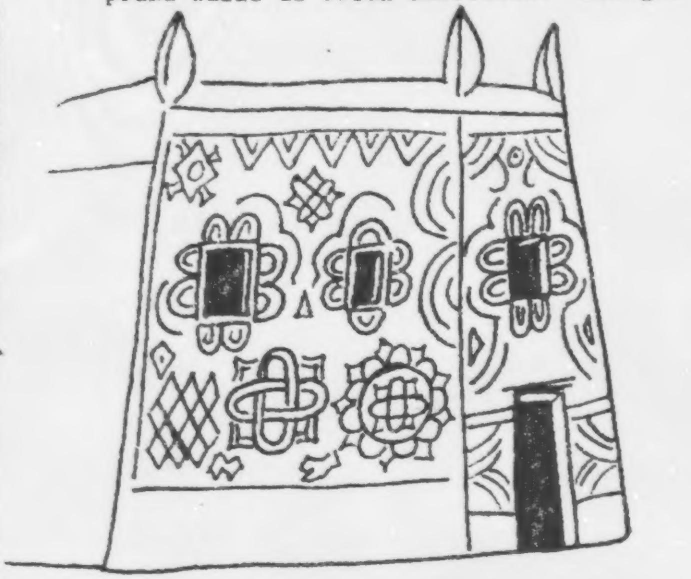

Fig. 3: Molded plaster designs showing typical Islamic motifs, northern Nigeria. Adapted from African Design, plate VII.

For further background, see the following:

Susan Denyer, African Traditional Architecture, Africana Publishing Co., New York, 1978

Paul Oliver, editor, Shelter in Africa, Praeger Publishers, New York, 1971

Margaret Trowell, African Design, Faber and Faber, London, 1960

Frank Willett, African Art, Praeger Paperbacks, New York, 1971

Teaching Ideas

1. Have students look through books for photographs of African compounds. Find examples of the three house forms, of different building materials, of various decorating techniques. What signs can they find of change (i.e. corrugated metal roofs, use of cement)?

2. Ask your students to design a compound within the four walls of their classroom. Have them block out spaces for various activities--pounding grain, cooking, receiving visitors, weaving, etc., set up pens for keeping domestic animals at night, arrange sleeping quarters for various family members. Murals could be made to decorate the compound walls.

3. Have students make models of African buildings. Construction ideas may be found in:

   Hans Guggenheim, Dogon World: A Catalogue of Art and Myth for You to Complete (available from Dr. Hans Guggenheim, The Wunderman Foundation, 575 Madison Ave., New York, NY 10020)

   Janet and Alex d'Amato, African Crafts for You to Make, Julian Messner, New York, 1971

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PROGRAM IN EAST AND SOUTHEAST ASIAN
LANGUAGES AND LITERATURE

HOUSING: JAPAN'S MOST PRESSING NEED

The housing shortage has been acute in Japan since World War II when most of Japan's major cities, including the capital, were 50 - 60% destroyed by American bombing. This, coupled with the migration of rural population over the last twenty years (amounting to approximately one third of the country's total population) has created a problem of crisis proportion for the Japanese.

A standard Japanese house is 3 LDK (3 bedrooms, living room and dining-kitchen). One bedroom would measure six mats and the other four and one half mats (one mat measures 3'x6'). It is difficult for a family of four to live comfortably in a 3 LDK,so imagine the difficulties for a family of four living in only one six mat room in a wooden apartment building as more than 25% of the people of Tokyo do.

The cramped quarters a family must share leads to stress amongst its members. There is no place for a student to study,as it is hard to concentrate with noise from the kitchen, TV and siblings. The house is seldom used for socializing - instead the man usually visits a bar after work - not only to socialize but also to be alone. These are but a few examples of the difficulties caused by lack of space.

In a 1974 Tokyo housing opinion survey, one out of four households felt that their housing had improved during the last year, while one in three said it had worsened. 46% said that they needed more space. Housing lotteries or drawings are held allowing citizens to win the right to Public Housing Corporation apartments which rent for about $80.00 per month for a three room unit and a kitchen. The increasing rise in the price of land has made it difficult for middle income families to build or rent houses within reasonable commuting distance of an urban area.

According to Hidetoshi Kato[1] the reason why few Japanese protest the appalling housing conditions is that houses have become inaccessible for the Japanese - they have abandoned all hope of even trying to attain one. Electric appliances, automobiles and clothing can be saved for or managed with a wage earner's bonus - but houses are too costly to even become objects of purchase. It is not that incomes are too low - it is rather that the cost of housing is too high.

Japan has idle land - enough space on which to build houses. If this land was used effectively, every Japanese family would be able to have a residence of 100 or 150 sq. meters space. Why isn't this land used? When an area is marked for development the price of the land skyrockets to a level beyond reach. The people who now own that land don't want to sell it at a loss, but the price is so high that there aren't any buyers. So no one is selling and no one is buying.

What can be done? Mr. Kato suggests basic land reform as the only solution - especially in large cities and suburbs.

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[1] Peace, Health and Prosperity. "Japanese Wealthy Because Homeless". Kato, Hidetoshi September,1978. p.57.

Further Teacher References: Whitepaper on National Life,1975. "Change of Consumer's Behavior and Generation: p.122. Economic Planning Agency, Japanese Government. Whitepaper on National Life,1973. "The Life and Its Quality in Japan" p.82. Economic Planning Agency, Japanese Government. Japan: The Great Contemporary Issues. "In Tokyo, Housing Shortage Persists Amid Affluence:. Arno Press. N.Y.,1974.

CLASSROOM ACTIVITIES

The following activities have been taken from: Japanese Housing and Family Life. Jody Hymes,PASE, University of Michigan, Ann Arbor, Michigan, 108 Lane Hall and Katherine Pierson, University of Missouri - St. Louis.

This unit is intended to provide junior and senior high school teachers with a guide for teaching about Japanese housing, family life and social relations. It employs a wide range of teaching strategies to accomodate varied teaching styles and classroom situations. These methods include experiential education such as simulations or role plays, values clarification, as well as traditional cognitive approaches suitable for lecture and class discussion. Overall, a conscious attempt has been made to actively involve students in the process of learning about Japan through experiencing aspects of Japanese ways of life and interpersonal relations in contrast to American customs.

Only phase 1,the comparison of Japanese and American housing and home life will be excerpted here. Phase II includes the identification of key principles in Japanese social relations and family structure. The complete unit plus housing slides can be purchased from Jody Hymes at the above address.

Activity 1

a. Make a chart listing the activities you do in your home and the room you do them in.

Activities	Room

b. On 4"x6" index cards gather the following data:

- list rooms in your house
- number of people in your house
- estimate the total living space in your house (sq. yards)
- per capita residential space (total floor space divided by the number of family members)
- percentage of floor space for each room based on the total floor space

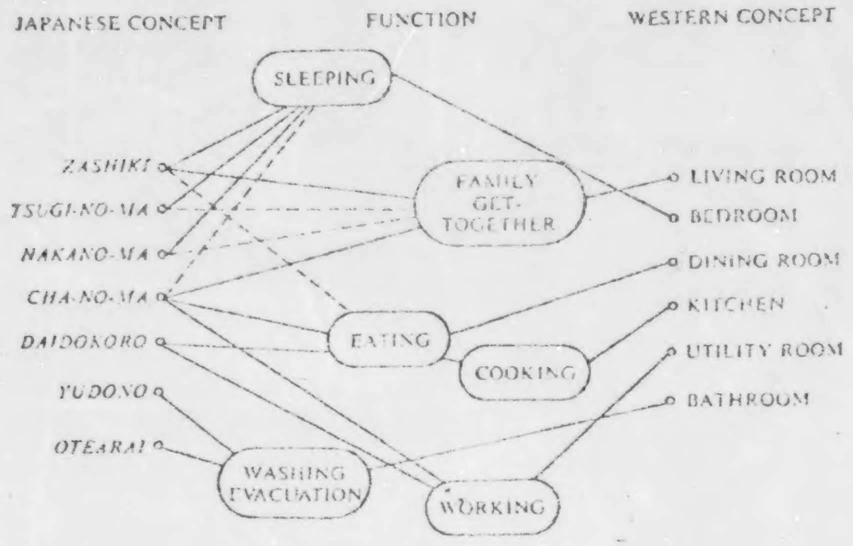
c. On a piece of graph paper illustrate the percentage of space for rooms in your house.

d. Refer back to chart 1. Which activities take place in the largest spaces? Which rooms serve the most functions? Which ones the least?

e. Initiate a discussion on the availability of energy, resources and land in the the world today. Ask the class to imagine what would happen if the U.S. had to live with few natural resources, an inadequate energy supply, and increased population.

Suggested questions such as, "What if your neighborhood had four times as many people?" "What if the supply of steel and concrete remained the same yet the population increased?" "How would we shelter all people?" "What if we could not find a safe energy alternative to fossil fuels?" Encourage students to imagine how their own lives and living conditions might change.

The following diagram compares the functions of space in the West and in Japan. It was take from: Nishihara, Kiyoyuki. Japanese Houses: Patterns for Living. Japan Publications Trading Company, Inc. Tokyo. 1967. p.108.


JAPANESE CONCEPT
FUNCTION
WESTERN CONCEPT
SLEEPING
ZASHIKI
TSUGI-NO-MA
NAKANO-MA
CHA-NO-MA
DAIDOKORO
YUDONO
OTEARAI
FAMILY GET-TOGETHER
EATING
COOKING
WASHING EVACUATION
WORKING
LIVING ROOM
BEDROOM
DINING ROOM
KITCHEN
UTILITY ROOM
BATHROOM

Average housing in Tokyo in 1968: 2.8 rooms per unit
49.3 m^2 average floor space per unit
4.4 mats per person (1 mat = 1.65 m^2 or 7.26 m^2 per person
7939 yen ($22) average rent per unit of housing
44 minutes average commuting time in the greater Tokyo/Yokohama area

Activity 2

a. Use masking tape to mark out on the floor of the classroom an area of 72 sq. yards (six yardsx twelve yards). This is approximately the living space for a Japanese family of four. Japan is already facing problems of land shortage, large population, scarce energy and resources.

b. Divide the class into groups of four to six people. Each group should use graph paper to design the floor plan for living space for a family of four. Plan the furniture, means of heating, water supply, power, ventilation and building materials given the scarcity of natural resources and energy facing the world today.

c. Have the students think about the changes in family relationships and daily life that might result from having to economize on living space, energy and resources. Put the housing design to the test. Divide again into small groups for role playing the following suggested scenarios:

1. One of the children invites some friends over to play after school while an older sibling tries to do homework. Dinner preparations are underway in the kitchen area as the working parent returns home at day's end.
2. Grandparents come to visit for the weekend. Act out what the family does in the evening and how the family copes with overnight guests in terms of sleeping arrangements
3. The family considers buying a stereo, piano or TV and must think about its impact on space and noise levels for all the family members.

Following the presentations and role playing, a thorough debriefing of these experiences should take place. After allowing for initial reactions raise some of the following questions:

Was it necessary to design new types of furniture for the smaller living space?
What kind of changes were made?
What materials were used for new furniture?
Did the groups come up with any new ways of coping with heating, lighting, water supply or power for home activities?
How did you feel about the size of the space your group had to work with?
What did you like about what you designed?
What did you dislike?
What changes in family relationships and daily life might result from having to economize on living space, energy and resource use?

NEW COURSE OFFERINGS

JAPAN: The Changing Tradition

A telecourse will be aired on WILL/TV 12 starting the week of January 21. This award winning course covers Japan's great transformation from an isolated feudal land in the 16th century into one of the world's most powerful nations. Built around readings, newsarticles, a study guide and 16 television programs this course was put together using films taken from Japanese archives plus new film footage made especially for this course. It will be of special interest to teachers involved in world cultures courses or teaching history.

Students with at least a Bachelor's degree may enroll in Asian Studies E450 for graduate credit or as an auditor for no credit. Asian Studies E290, a home study option for undergraduate credit or non-credit will also be offered. For further information and registration materials contact: Michele Shoresman, Director, Asian Studies Outreach Program, 1208 W. California, Urbana, IL 61801.

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I am interested in taking Japan: The Changing Tradtion.

Name ____

Address ____

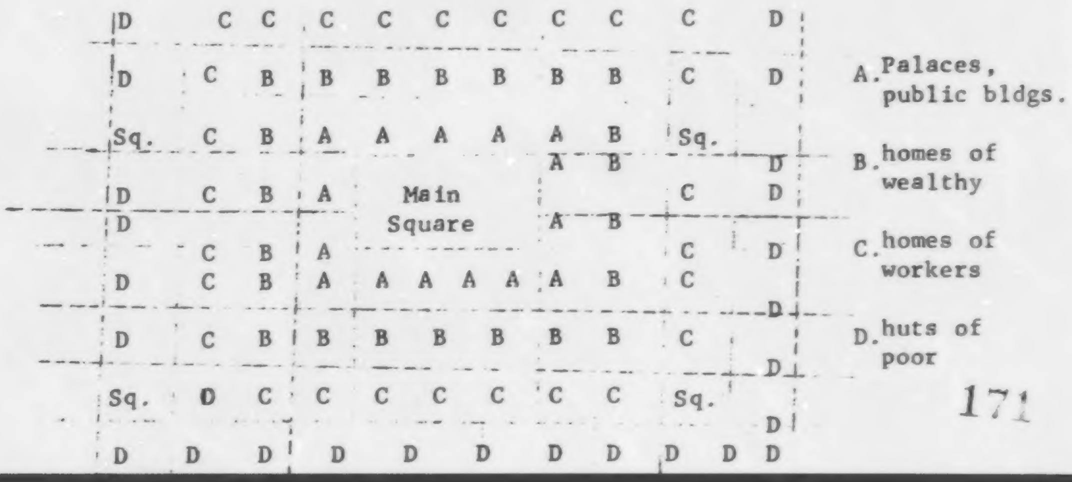
E450 for graduate credit   non-credit   E290 for undergraduate credit   no credit

TRADITIONAL INCA TOWNS

Despite the recent massive growth of cities in Latin America, more than sixty percent of the population is classified as "rural" by the census criteria used by various countries. In fact, many of those classified as "urban" live in small communities of 3000 people or less. Much of the architectural style of these rural communities was set by the original settlers of the Andes, the Incas, whose civilization was at its peak when the Spanish conquistadores finally found that "rich land somewhere to the south, beyond the mountains and forests" in the early sixteenth century.

The Inca civilization took shape in a period when, through the whole region of the Andes, there was a noticeable development of towns. The Incas were such skilled town builders that that became one of their strong points. Some of the principles of town planning that they developed are still seen today: a regular lay-out of streets, crossing each other at right angles and ending in squares.

Topographical surveys of the ruins of Inca cities that remain have a strikingly "American" appearance: large squares, streets arranged like a chessboard, with rectangular blocks of buildings, enclosed sometimes by walls. This rectangularity may not have been intentional, as it was indicative of the way Inca towns developed. Many of them were simply a collection of kanchas, that is, groups of 3-4 houses arranged within a rectangular boundary wall. In addition to these towns which seem to have grown up according to a plan, there are those which seem to have grown up haphazardly, along roads and footpaths that lead to the center, where the temples and palaces are situated. Again, many Indian cities were primarily a group of public buildings inhabited by priests and officials, while their subordinates lived in huts, of which all traces have disappeared. This explains why the ruins of certain splendid buildings are to be found in places that apparently never were inhabited. The supplies required by the officials living in the religious or administrative centers were provided by the villages nearby. Even Cuzco, which is described as a great capital whose population may have reached a figure of 300,000 (most likely an exaggeration), was little more than a conglomeration of hamlets and villages, scattered around temples and royal palaces.



The imposing mass of the Inca ruins tend to conceal the simplicity of their architecture. Palaces, temples and houses merely reproduce, though sometimes on a magnificent scale, the lines of the simple huts of the Quechua peasants still to be seen in the valleys of the Andes. Four walls of dry-stone, a gabled roof covered with thatch, a door, and inside, a few niches -- such is the plan we see in even the most complex buildings. The monotony of the plan, as well as the severity of the facade, were redeemed by the beauty of the bonding. No civilization has mastered the art of fitting together such enormous blocks of stone with such perfection; with the result that a single wall, even half-destroyed, still stands as a monument, even if it is no longer possible to reconstruct the building to which it belonged.

The finest specimens of Inca masonry are to be found at Cuzco, though not much of the original town remains, having been burned down by the Indians themselves in a last attempt to drive out the Spanish; demolished by the latter when they turned it into a Spanish city; and finally, ravaged by earthquakes. Most of the existing remains were the basements of colonial buildings: walls consisting of polygonal blocks fitted together like pieces in a Chinese puzzle, rectangular courses of rectangular stones, or a third type of Inca masonry in which squared blocks of stone are worked to uniform size and carefully fitted together so they represent a perfectly smooth surface.

The diversity doesn't represent stages of architectural evolution, but simply responds to the different functions of the walls. The big irregular blocks were used for teraacing and the outer walls of the courtyards, while the squared blocks were preferred for the main body of the building. Sometimes both types of stonework were combined in the same palace or temple -- for example, a gateway of rectangular blocks might be set in a wall of squared blocks.

The materials came from quarries within a radius of 4-15 miles. They were transported on sledges, with the help of rollers, and were raised into position by means of ditches and mounds of earth. The blocks were squared with stone tools made of copper and bronze, and were then subjected to a lengthy process of rubbing and grinding against the adjacent blocks, until their surfaces were perfectly adjusted. In this respect, it has been noticed that the bigger stones are often flanked by smaller ones. It was these smaller ones that the masons used for grinding, a layer of moistened sand inserted between them and the bigger blocks.

The main feature of Inca architecture is the trapezoidal shape of the doorways, windows and recesses, and the ledges and tenons projecting from the surface of the buildings. It has not been possible to determine the precise purpose of the latter. In some cases, they served as pegs, to which the ropes that held down the thatch were attached, in others as ornament. Most Inca buildings were of one storey, but two-storeyed houses are fairly common at Machu-Picchu.

The achievements of the Inca civilization should always be remembered in the context of an environment that was certainly adverse, in the middle of the highest mountain range in the Western Hemisphere.

For slides on several topics (archaeology, arts and crafts) related to Inca life, please write Susan Flynn, Center for Latin American and Caribbean Studies, 1208 West California, Urbana, IL 61801 .

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COMING IN DECEMBER:

December 2 CONFERENCE. The Second Annual Illinois Conference of Latin Americanists will take place at the University of Chicago on the theme of "The Cuban Revolution After Two Decades." After a morning business session, the conference will hear an address by Dr. Raul Roa-Kouri, Cuban Ambassador to the United Nations, as well as a series of panel presentations devoted to Cuban society, literature and foreign affairs.

For further information, contact Prof. John Coatsworth, Latin American Studies, University of Chicago, Chicago, IL.

December 3-10 HUMAN RIGHTS WEEK. Events will include films at the Illini Union, a cultural evening on Chile with music, poetry, etc. and a presentation by Dennis Brutus. Sponsored by Amnesty International. For further information call Laura at 217-333-2786.

If you have information on future events that might be of interest to the readers of Update and would like them announced, please send them to us.

ATTITUDE TEST ABOUT LATIN AMERICA

This is a test to see how you feel about Latin America and its people. In most cases there are no "right" or "wrong" answers. This test will not be used in any way towards your grade. Therefore, answer as honestly as you can. Your first thought about a given statement or phrase is probably the one that best tells how you feel about it.

Directions. Given below are the beginnings of sentences. You are to complete the sentence in the space provided. Do not try to figure out the "right" answer. Write your first idea that would complete the statement. Please go back and fill in those that you couldn't complete the first time, but before your teacher calls time.

Example: When I think of Texas, I think of
the petroleum industry, cattle, football games

1. Most Latin Americans are
2. When I think of Brazil, I think of
3. For recreation or sport, most Latin American boys my age would

4. For me, living in the Amazon basin would be
5. Latin American music is
6. Most people in Peru live
7. Mexico is not as rich a country as the United States because

8. The most thrilling thing for a Mexican my age would be
9. The way most Latin Americans get the things they need is by

10. One of the first things Latin Americans need to do in order to have a higher living standard would be to
11. Most Latin American families are
12. In most Latin American families, the father
13. Most Latin American women
14. Most Latin American young people my age
15. As for religion, most Latin Americans
16. In painting, carving statues, and writing great poems and literature, Latin Americans have
17. When I think of a Mexican, I think of a person
18. When I think of a Peruvian, I think of a person
19. Most Latin Americans make their living by working (in) (on)

20. When talking to other people, most Latin Americans are

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URBAN HOUSING IN THE SOVIET UNION

Article 44 of the new (1977) Soviet constitution guarantees Soviet citizens the right to housing. Although this was stated as an early goal of the Soviet government, it is only in recent years that the construction of apartment buildings has reached a sufficient level for the government to offer housing as a human right.

The urban housing situation in pre-Revolutionary Russia was one of the worst in the modern world. Not only was overcrowding commonplace, but most of the workers' housing lacked modern conveniences and basic sanitary necessities. In most Russian cities sewage systems were unknown, water systems served no more than 10% of the homes, and central heating was for the few. Such a situation could not be corrected in a short period, and gains were slowed by two factors: the priority given to heavy industry under Stalin and the shift from an agrarian to an urban society. When the Soviet government took its first census in 1926, 82% of the population was still in rural areas. By 1939 the rural population had decreased to 66%. World War II compounded the problem by leaving six million buildings damaged or destroyed. At the end of the war twenty-five million people were without shelter. The result was that by the fifties there was such a strain on housing that municipal authorities had to reduce the allocation of living space per person to five square meters. This meant that a family did not generally live in an individual apartment but in a communal apartment where it occupied one room and shared cooking, bathing, and toilet facilities with two or three other families. In 1957 Khruschev launched a major drive for the improvement of housing in the urban centers of the nation, and ever since that time the Soviet Union has been on a massive building campaign.

Once that the government committed itself to large scale housing projects, means had to be found to build more quickly and more economically. In 1959 it was decreed that the building industry should utilize precast large panel components in construction. This reduced the amount of labor 35-40% by comparison with a brick building of the same size, and it reduced building time by one-third to one-half. Both were important considerations in a time of dire need. As could be expected, the large panel method drew much criticism in its early stages from Soviet citizens as well as foreign observers. The construction was often poor, the plumbing did not operate adequately, and the rooms were extremely small. Most were only five-story buildings and some of them are already being demolished to make way for more modern high rise apartments. However, progress has been made both in construction and design. One still can find complaints in the Soviet press, especially about the use of a minimum number of standard designs leading to monotony and ignoring of regional conditions. Still, the fact remains that the living space per person has now been raised to twelve square meters and the goal of eliminating communal apartments is within sight.

There are three types of housing in the Soviet Union: state housing, cooperative housing, and individually owned single family residences. The most common is state housing in which a family rents a state-owned apartment. The rents based on figures set in 1926 are very low. The rent and utilities together usually amount to less than five per cent of a family's income. Such apartments are assigned to families by the local housing authority. In new apartment buildings each person is entitled to twelve square meters of living space. (Not counted as living space are the kitchen, bathroom, and corridor.) To move to a larger and/or more modern apartment, a family must put its name on a waiting list at the local housing authority. An alternative choice is to join a cooperative. In this case a group of people get together to have an apartment building constructed. The purchaser of a cooperative apartment pays 40 per cent down and finances the rest through a state loan at .5 per cent annual interest. Since the 40 per cent down payment figure is usually beyond the grasp of an ordinary worker, these cooperatives tend to be occupied by the elite of the Soviet population. Even with the miximum credit period of 15 years, the monthly cost for a cooperative apartment would be substantially higher than monthly rents in a state housing apartment. Cooperative housing now accounts for about 6½ per cent of new housing. (This is considerably less than in Eastern Europe where the comparable figure is 30 per cent.) The third type of housing in the Soviet Union, individually owned houses, is more prevalent in rural than in urban areas. In order to avoid urban sprawl, no plots of land for individual homes are allotted in the capitals of the constituent republics and in large cities. However, outside of urban centers an individual can build a house of one or two stories with the number of rooms as a rule not exceeding five. A bank loan for 7-10 years can be obtained at the rate of 2 per cent annually. Ministries, departments, enterprises and institutions can supply their employees, who are building their own houses, with building materials, parts of prefabricated houses, and provide the necessary transportation for this purpose. Individual ownership of land is prohibited in the Soviet Union but an individual with permission to build a house receives the use of the land for his dwelling in perpetuity. As in the case of a cooperative apartment, a private dwelling can be sold and passed on as an inheritance. However, no one can [illegible] more than one house or apartment unless the second is a country house [illegible] only for holidays. Such a house is called a dacha.

One other type of accomodation in urban centers is a sort of dormitory for single workers or newly married couples. As the Soviet population becomes more mobile, this type of arrangement helps to relieve housing shortages. However, it should be pointed out that young people as a rule continue to live with their parents long after they have become wage earners, in many cases even after they are married. In the Soviet Union the extended family usually remains close and it is fairly common for three generations to live together.

Despite enormous progress, it can not be said that the Soviet Union has now solved its housing problems. First of all, our discussion has focused on urban housing. Soviet rural housing except on the more wealthy collective farms lags behind urban achievements. Even basic modern conveniences are sometimes lacking in rural areas. Moreover, the Soviet population is still in a period of fluctuation. At the present 62 per cent of the population is urban (compare with 73 per cent of the U.S. population) and it continues to move in that direction. An equally important population shift is taking place in the movement from West to East as the government continues to build new towns in Siberia in order to utilize more efficiently the rich natural resources of that vast area. Construction in many of these new towns lags behind plans, leaving many workers and their families in temporary housing for long periods. Also, despite improvements in construction techniques, in both state and cooperative buildings quality is sometimes sacrificed in order to fulfill the plan.

Housing for all does not mean equal housing. Those with higher salaries can purchase superior housing or pay the supplementary charge for housing space above the norm. Certain professions receive preferential treatment in loans. For example, a teacher or doctor working in urban type settlements can receive larger loans than others and a doctor in a rural setting can receive an even larger loan. Similarly, industries sometimes assist with the formation and building of cooperatives in order to attract highly trained personnel to their areas. Obviously, better housing can be used as a reward for skill and hard work. These comments, however, in no way diminish the real achievements of the Soviet Union in urban housing. Probably no country with the exception of Japan has undergone such a rapid urbanization in such a short period and the Soviet Union is to be commended for its recent progress in housing.

References:

DiMaio, Alfred John Jr. Soviet Urban Housing: Problems and Policies (New York: Praeger Publishers, 1974).

Fomin, Gennady. Housing Construction in the USSR (Moscow: Novosti Press Agency Publishing House, 1974).

Sawicki, Stanislaw. Soviet Land and Housing Law: A Historical and Comparative Study (New York: Praeger Publishers, 1977).

Other suggested reading:

Hamilton, R.E. Ian. The Moscow City Region (London: Oxford University Press, 1976).

Articles in Soviet Life.

African Studies Program
University of Illinois
1208 West California
Urbana, IL 61801

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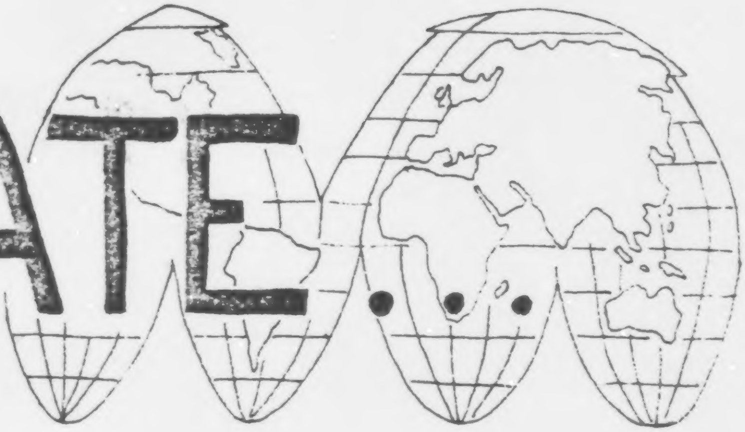
UPDATE...



QUARTERLY NEWSLETTER OF THE OUTREACH SERVICES OF THE
AFRICAN, ASIAN, LATIN AMERICAN AND RUSSIAN STUDIES
CENTERS, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN,
1208 W. CALIFORNIA, URBANA, ILLINOIS 61801

Issue No. 6 February 1979

February is Asia Month at the University of Illinois. Join us for films, lectures, and performances.

FILMS--ALL FILMS ARE FREE

Feb. 7	Japanese film:	"Kohkotsu No Hito" "Man with Ecstacy"	7:30	Room 66, Library
Feb. 12	Indian film:	"Shakespearewallah"	7:30	Room 66, Library
Feb. 14	Japanese film:	"Shinobu-Kawa" "Secret River"	7:30	Room 66, Library
Feb. 19	Indian film:	"The Middleman"	7:30	Room 66, Library
Feb. 21	Ceylonese film:	"The Line of Destiny"	7:30	Room 66, Library
Feb. 24	Chinese film:	"The New Year's Sacrifice"	8:00	Room 213, Gregory Hall

Children's Film Festival and Workshops

Feb. 12	1. "Boy & Crane", 2. "Sports of Japan" followed by an origami workshop	2:00	Champaign Public Library
Feb. 23	1. "Aizu Holiday", 2. "Handmade Japanese Toys" followed by a Japanese folk dance workshop	2:00	Champaign Public Library

Registration for the origami workshop is limited to 40 children, the limit for the folkdance workshop is 25.
To register for the workshops call the children's service of the Champaign Public Library at 356-3980.

PERFORMING ARTS

Feb. 10	Classical Chinese Lute (pipa) Mr. Lui Pi Yuen	8:00 pm Auditorium	Music Bldg. Room 2100
Feb. 11	Classical Indian Vocal Concert Shrimiti M. M. Majumdar	4:00 pm Auditorium	Music Bldg. Room 2100
Feb. 11	Ikebana Exhibit Japan House - Open House		
Feb. 16- Feb. 18	Kubuki: "The Exiled Monk"	8:00 pm	Great Hall Krannert Center
Feb. 20	Classical Indian Flute T. Vishwanathan (flute) T. Sankaran (Mrdangam)	8:00 pm Auditorium	Music Bldg. Room 2100
Feb. 25	Japanese Chamber Music & Dance Taira Okano (shaku Hachi--bamboo flute) Kido Shoko (koto--Japanese harp) Shozo Sato, classical dance	4:00 pm	Old Library Room Smith Music Hall

The Asian Studies Outreach Program is jointly sponsoring "Discovering the Real China" with the Illinois Disciples' Foundation. All lectures are free:

Feb. 3-4	"Historic Developments in the People's Republic of China: 1948-1978" "Christianity Among the Chinese" Dr. Donald MacInnis
Feb.10-11	"Mao and the Chinese Communist Movement Before 1949: Why the Revolution was Necessary" Prof. Lloyd Eastman CBS Documentary: "Misunderstanding China"
Feb.17-18	"The Philosophy of Mao in Relation to Socio-Political Developments in China since 1948" "The Christian-Marxist Dialog as Impacted by Maoist Thought and Chinese Experience" Dr. Raymond Whitehead
Feb.24-25	"Political Issues Within China and International Trade" Professors Yu and Cheng Film: "China: Take Three"
March 3-4	"The Economic Implications of China's New Long March: The Four Modernizations and Superpower" Dr. Gordon Bennett
March 10-11	"Chinese Art and Human Dimensions" "Discovering the Meaning of the Real China", China Banquet speaker, Dr. Mark Shelden

Saturday sessions will be held 7:00-9:00pm and the Sunday sessions will be from 9:30-10:30 am at the Illinois Disciples Foundation, 403 South Wright, Champaign, IL. Child care will be provided.

JAPAN WEEKEND

March 3 & 4. The Asian Studies Outreach Program and the Lakeview Museum of Arts and Sciences in Peoria are jointly sponsoring a weekend of events for children and adults. On Saturday there will be children's workshops on Japanese folkdancing, gyotaku (fish rubbing), origami, and folktales. Sunday's events are for adults and include sumi-e, a koto demonstration, cooking katasome (paper dying) and more. To register call or write: Duffy Schanken, Curator of Education, Lakeview Museum, 1125 Lake Avenue, Peoria, IL 61604 (309) 686-7000.

TRAVEL-STUDY PROGRAMS FOR EDUCATORS

Japan (June 29-July 22)	Course: Social Studies Curriculum Development in Japan. Tokyo, Kyoto, Kasugai and Suwa. Includes home stays and language instruction. Cost $1995: includes round trip airfare from San Francisco, double room, 4 credit hours, scholarships have been requested.
P.R.C. (June 15-July 5)	Course: Education and Culture in the P.R.C. 13 days, Cost $2995: includes round trip airfare from Chicago, double room, 4 credit hours.

For further information on the above two programs contact: Director, Study Abroad Programs, Center for International Studies, University of Missouri-St. Louis, MO 63121 (314) 453-5753.

USCPFA Tours of the People's Republic of China for Educators

Midwest Region	June 22-July 10. Peking, Shenyang, Shanghai, Kwangchow. Cost: $2,725 from Chicago. Includes airfare, double room, meals. Graduate Credit can be arranged. For further information write: China Educators Tours, P.O.Box 793 Detroit, MI 48232 (313) 868-0082
Vocational Educators	Special Tour of China led by Prof. Henry Sredl. July 7-July 31 Votec 399, Issues and Developments in Vocational Education: Industry and Technical Education in the People's Republic of China. For further information write: Dr. Henry Sredl, Industrial Education Division, University of Illinois, 337 Education Bldg., Urbana, IL 61801.
High School, College Students and Teachers	June 19-July 7. Kwangchow, Shanghai, Wushi and Nanking. Cost: $2,500 from Los Angeles. Includes round-trip airfare, meals, several days in Hong Kong, double occupancy. Groups of from five to twenty-four members can be accomodated. Write: Center for Teaching About China, 407 S. Dearborn, Suite 685, Chicago, IL 60605.

TEACHER WORKSHOPS

Feb. 21	Urbana's Mid-Winter Workshop, "Demystifying China", language and physical exercises will be presented.
March 1	Glenview's Focus on Teachers, "Demystifying China" will be presented.
March 15	"Demystifying China" will be presented to the Chicago Public Schools social studies leaders
April 5	
April 12	

Shao Nian Gong--A Children's Palace

This is an activity book aimed at upper elementary students about the People's Republic of China. Included are six map transparencies, worksheets, how to use an abacus, calligraphy, cooking, games, exercises and more. We are looking for teachers willing to field-test this book. A limited number of copies are available, if you are interested and willing to evaluate our materials we will send you a complimentary copy.

Write to: Michele Shoresman, Asian Studies Outreach Program, 1208 W. California, Urbana, IL 61801.

FILM REVIEWS

The following films are available for the cost of postage only from a variety of organizations. We recommend these for use in elementary or junior high classrooms.

"Sports in Japan, Old and New"
Japan National Tourist Organization
333 N. Michigan Ave, Chicago, IL 60601
(312) 332-3975

This film captures the Japanese enthusiasm for sports and features both men and women in traditional sports such as martial arts as well as in tennis, baseball, skiing and volleyball. From mountain climbing to festival dancing, the rich variety of physical activities enjoyed by the Japanese are vividly portrayed.

"Japanese Handmade Toys"
Japan National Tourist Organization
(see above address)

The skill and patience of Japanese craftsmen making toys of wood, papier-mache and clay is documented in this film. The viewers imagination is stirred to making his/her own handmade toys.

"Our Home is Japan"
Japan Trade Center
230 N. Michigan Ave., Chicago, IL 60601
(312) 726-4390

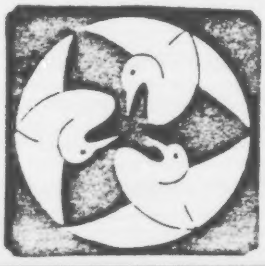
This is a good introductory film aimed at upper elementary or junior high students. It is a collage of life in contemporary Japan. Illustrated are Japan's industrial power, her export products and her dependence on imports. An upper middle class home is shown to be a blend of traditional and Western ideas. People enjoying seasonal changes and holidays are shown. Providing merely a glimpse of everything from a private school to a volcano will stimulate viewers to take a further in-depth look at Japan.

"Aizu Holiday"
Japan Trade Center
(see above address)

Masami, a city boy about ten years old goes to visit his grandparents in the countryside. The beautiful Japanese forest, the colorful O Bon festival and Masami's asventures with his friends makes this a thoroughly enjoyable film.

"Growing Up Japanese" for junior high and high school use
Japan Information Service
Suite 950E, Water Tower
845 N. Michigan Ave., Chicago, IL 60611
(312) 321-9560

The security, warmth and importance of "belonging" for a Japanese is explored in this excellent film. Other values that many Japanese hold are also discussed, such as mutual respect, cleanliness, and the high esteem held for education. The pressures of competition on exams for school entrance and the importance of credentials from certain prestigious schools for success in life are among the issues dealt with in this film. Teaching Japan in the Schools has developed a de-briefing unit to be used with this film. Write to us for a copy.



African Studies Program
University of Illinois

1208 West California
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WHAT'S IN A NAME?
THE MEANING AND SIGNIFICANCE OF AKAN (GHANA) NAMES

Countries, cities, towns, and objects are identified by name. People everywhere are also known by their names. In Africa personal names go beyond merely identifying the individuals who bear them. Through the name that an African bears, we can learn about his individual behavior and accomplishments as well as the customs, social habits, beliefs, and history of his people.

Throughout Africa a number of considerations influence and determine the choice of names. On what weekday or market-day was the child born? What time of the day (morning, afternoon, or evening) was he born? What special circumstances attended his birth? Was he born on a special day in the community's calendar? What importance, hopes, and aspirations does the child hold for his parents? What is his ranking among his parents' children? Is the child one of twins, or does he come after twins? What religious or philosophical views do his parents hold?

In the United States last names are more or less labels showing people's parentage. Thus, the children of Mr. Smith are all called Smith. In Africa, however, not every child is given his father's name. Among the Akan of Ghana, especially, giving children their fathers' last names was the exception rather than the rule until recent times. Hence, Mr. Mensa may have six children all of whom may have different names.

The Akan live in central and southern Ghana. They are made up of groups of people who speak mutually intelligible languages. The most dominant of the Akan groups are the Asante and Akwapim, who speak Twi, and the Fante, who speak a language of the same name.

Name Giving: One week after birth (or on the 8th day, since the Akan week is made up of eight days) the naming ceremony at which the child is given his proper name takes place. The father names him after any person, relative or friend, dead or alive, whom he admires and wishes to honor. For this reason, bad people hardly ever have children named after them. The child is expected to grow up in the image of the person after whom he is named. Instances are known of close physical, personality, and even attitudinal resemblances between individuals and the persons after whom they are named.

Day-names: An Akan child often acquires one name as a result of the day of the week on which he is born. This is known in English as day-name and in Twi as "Kra din." Thus, a boy born on Monday is automatically called Kwadwo, Tuesday, Kwabena, and so forth. The male and female day-names in Twi are as follows:

Day	Day (Twi)	Day-name (m)	Day-name (f)
Sunday	Kwasiada	Kwasi	Akǫsua
Monday	Ędwoada	Kwadwǫ	Adwoa
Tuesday	Ębenada	Kwabena	Abenaa
Wednesday	Wukuada	Kwaku	Akua
Thursday	Yawoada	Yaw	Yaa
Friday	Efiada	Kǫfi	Afua
Saturday	Memeneda	Kwame	Amma

Appellations: There is a group of Akan proper names which have their special appellations, i.e., these names can be used together or interchangeably. The appellation for Mensa is Aborampa or Ǫpia. What this means is that a person called Mensa can also be called Aborampa and/or Ǫpia. Again, any person called Sapon can also be called Kumankoma, and similarly the appellation for Ǫpǫn is Kyekyeku. Most appellations have historic origins.

Ordinal/Positional Names: There are names that denote a person's position of birth among his brothers and sisters. In Asante a firstborn is known as Piesie while second-born children may be called Manu (m) or Maanu (f). (continued on page 2)

Position	Numerals	Name (m)	Name (f)
Firstborn	Baako	Piesie	Piesie (not a formal name)
2nd born	Mienu	Mạnu	Mạạnu
3rd born	Miẹnsa	Mensa	Mansa
4th born	Nnan	Anane	Anane
5th born	Nnum	Num	Numwaa
6th born	Nsia	Nsia	Nsia
Etc.			

.g. a third child born on Wednesday may be called Kwaku Mensa (m) or Akua Mansa (f).

wins: The birth of twins is considered something special in Africa. Special rites are sually performed for twins. The Asantes have names for identifying twins.

Name	Meaning
Ata	Male twin
Ataa	Female twin
Ata Kuma	Junior twin (the first to emerge from the womb)
Ata Panin	Senior twin
Ahenesa (m & f)	Triplet
Tawia (m & f)	Child born after twins
Nyankomago (m & f)	Second child born after twins

or example, a Friday-born male twin may be called Kofi Ata or Ata Kofi. If he is the lder, he may be called Kofi Ata Panin.

ames reflecting Asante world view: These include names expressing views on philosophy of ife, religion, and general world view.

od: A number of names reveal belief in God and the power and grace of the Almighty, e.g., yame (God), Nyamekyẹ (God's gift), and Adom (grace).

eities: A large body of names portray the influence of supernatural powers on human ffairs. These are generally names that derive from deities, e.g., Afram, Bosompem, Kum, ano, Benya, Baanie, Asabere, Kune, Ntoa.

estiny: Other names depict a preoccupation with determinism, destiny, and the inevitable, .g., Nkrabea (destiny); Ọwuọ (death).

osmology: Names like Asase (earth) show an awareness of the place of nature in human affairs.

osthumous: This category includes names given to children who are born after the death of parent or whose parent dies during childbirth, e.g., Anto/Antobam/Antobre, "did not meet (good times"); Adiyaa--"has suffered sorrow"; Kunto--for one whose father is killed in battle.

hildren following still-born babies: Asantes have names that may be given to children who urvive after their mothers have had stillborn babies or children who died soon after birth. uch names are usually derived from animals or inanimate objects. The belief is that people earing such names are more likely to stay. For example, Asuọ (river), Buọ (rock), Dua (tree), wakuo (monkey), Nantwi (cow)

chievement Names: These include (1) names which recognize the importance of material chievements, e.g., Sika (gold); (2) names denoting status, e.g., Ọhene (king/chief); and 3) names denoting accomplishments e.g., Kyeretwie (leopard-catcher); Agyeman (savior of he nation); Bediako or Bekoe ("came to fight")

Stool Names: Each Akan stool (crown) has its own appellations. Whoever becomes a chief or king therefore acquires the names or titles that go with the throne. Thus, the Asantehene (King of the Asantes) is addressed as Ǫtumfuo, (the almighty), Ǫkyenhene (King of Akyem Abuakwa) as Ǫsagyefo (savior of the nation in war), and Sękyeręhene (King of Sekyere) as Katakyie (the great one).

Descriptive Names: Names refering to physical characteristics, e.g., Tenten/Ware (tall); Kǫkǫǫ ("red"); Kęse (big), Tuntum ("black"). These can originate as nicknames.

Names relating to circumstances surrounding birth: e.g., Dǫnkǫ (literally) meaning slave but given to children following still-born babies; Afriyie (born during good times); Nyamekyę (God's gift)

Male/Female Forms: A large number of Asante proper names have male and female equivalents. The following are examples:

Male	Female	Male	Female
Agyei	Agyeiwaa	O̲po̲ku	O̲po̲kuaa
Asante	Asantewaa	Mensa	Mansa
Boaten	Boatemmaa	O̲fo̲ri	O̲fo̲riwaa
O̲wusu	O̲wusuaa	Dako	Dakoaa
Ọsẹi	Sẹrwaa	Kusi	Kusiwaa
Akyampọn	Akyampọmmaa	Ampọfo	Ampọfowaa

The female form is generally formed by adding the suffix -waa to the male form except for names ending in -o or -u which take the suffix -aa and those ending in -a to which only one -a is added.

Eight days after birth an Akan child may already have had a day-name, a proper name or set of proper names, and perhaps an appellation. He may have additional names based on his position in the family, circumstances surrounding his birth or his physical features. He may acquire still more names through personal achievement and status. However, from the multiplicity of names, only some two or three are commonly used. Intimate friends and relations usually prefer to use day-names and appellations because these show endearment. A foreigner seeing an Akan respond to different names at different times should neither be perplexed nor suspect him of deceit.

Today many Africans go by first names, middle names, and last names. This is because forms which they are required to complete at schools, jobs, hospitals etc., have separate spaces for first, middle, and last names. As a result, is is common to see an African adopt one of his names as a middle name. The structuring of African names into three parts represents a western influence. Traditionally, Africans made no distinction between first and middle names. Similarly the practice of Akans taking their fathers' names is a foreign influence. Children were named after their uncles, aunts, granparents etc.

The name that a person bears can be a key to an understanding of his character, behavior, and achievements. Through a study of names we can also learn about the social and religious beliefs and practices of African peoples. African names, in short, express a world view.

Teaching Suggestions

1. With the aid of a perpetual calendar found in a World Almanac, teachers can help students find the days of the week on which they were born. Students can then assume the appropriate day-name.
2. Students can assume names based upon their position among their brothers and sisters.

3. An exercise of creating female forms of American names can be fun.
4. Where appropriate, students can also take on names relating to twins etc.
5. Students can assume/be given nicknames based upon achievements and physical appearance.
6. By adopting names depicting Asante world view, students would be portraying an understanding of some aspects of African culture.
7. The teacher can discuss with students the Akan family, values, beliefs, practices etc.

Pronunciation Guide: Akan orthography combines k, g, h, and n with -y as digraphs to provide the following near values in English:

ky like English ch in church
gy like English j in John
hy like English sh in shirt
ny like English ni in onion

The approximate English sound equivalents are given for the following Twi vowels:

ẹ "e" as in pet
e "i" as in Dick
i "ee" or"ea" as in meet
o "u" as in put
o "oa" as in coal
o "aw" as in awe
a "o" as in pot
ạ "a" as in brake
u "oo" as in moon

For further reading, see the following:
Chuks-orji, Ogonna. Names from Africa. Chicago, Johnson, 1972
Madebuike, I. A Handbook of African Names, Washington, D.C., Three Continents, 1976.

READER'S SURVEY

In the last issue of UPDATE (fall, 1978) we dealt with the problem of housing from each of our area's perspectives. We would like to know if you, our readers, found this approach useful. Please fill out the following form and send it back to: Michele Shoresman, Asian Studies Outreach Program, 1208 W. California, Urbana, IL 61801.

I found the issue on housing helpful. Yes No

I would like UPDATE to address the following global problems in future issues:

____

____

Thank you!

University of Illinois at Urbana-Champaign

RUSSIAN AND EAST EUROPEAN CENTER
1208 West California Avenue
Urbana, Illinois 61801
(217) 333-6022

Romanian Ethnic Heritage Study Kit

We have received an excellent ethnic heritage study kit produced by Peter J. Georgeoff and Mary Leuca of Purdue University's Department of Education. The four parts of the kit include:

I. Resource Guide
A comprehensive monograph for use by teachers in teaching about Romanian Americans and their experiences as immigrants as well as their contribution to the American way of life.

II. Filmstrip Materials
The filmstrip, "The Story of Romanian Americans in Pictures," with its accompanying guide and cassette of the narration for the filmstrip is a part of the kit but it may be used independently of it.

III. Phonograph recording
"Ballads of the Romanian Immigrants" is accompanied by a songbook and may be used as part of a unit of study or independently as a study of Romanian folk music.

IV. Romanian Folk Dancing
A booklet of instructions about Romanian folk dancing and a cassette of music for the dances are another part of the kit. A videotape (28 min., color) of Romanian folk dancing prepared for this kit is available through the Audio-Visual Department of Purdue University.

Although this study focuses on the Romanian Americans of Lake County, Indiana from the turn of the century to the present, its material and approach are applicable to other Romanian American communities and to the experience of other immigrant groups as well. The filmstrip, based for the most part on old photographs, is especially well done and could be used in a class on American history as well as in a more specialized class on the immigrant experience or Romanian ethnic heritage. Any teacher in the state of Illinois can borrow the material by writing to Outreach. Teachers in other states should send their requests to: Dr. Peter J. Georgeoff, Department of Education, Purdue University, West Lafayette, Indiana 47907.

Soviet Agriculture: New Trends

By now everyone knows that the Soviet Union had an excellent harvest in 1978. Nevertheless, still larger crops are necessary in order to meet consumer demands in this society with its rising expectations of a better diet. The government hopes that a new virgin land scheme in the "non-black earth zone" will contribute significantly to much needed agricultural gains. The zone stretches from the Arctic Sea in the north down to a line south of Moscow, and from the edge of the Baltic states in the West across the Ural Mountains. The state has allocated $52 billion between 1976 and 1980 to transform this sandy, acid land and the small backward villages of the northwest of the country -- an area four times the size of Texas with a population of about 60 million people. The idea is to shift enough stones, cut down enough bushes, drain enough bogs and fertilize and irrigate sufficient land to boost grain yeilds by 50 percent by 1980. The grain goal for 1980 (30 million tons compared with about 20 million tons in 1974) seems feasible to Western experts. The party chief of the Vladimir region said output of the region's 220 farms had risen by one-fifth in the last four years. Capital investment by the state had jumped 60 percent to 560 million rubles ($848 million). About one-tenth of the land has been drained. He also ticked off a number of problems: fertilizers were not being used in the right way, half the potato harvest was still done by hand, there was a labor shortage, and livestock and cultivation still lagged. Western specialists see fertilizer as a major problem: getting enough of it and using the right balance, especially phosphorous.* Meanwhile, many believe that the basic idea to build up the zone is a good one, given the adequate rainfall throughout the area. (Compare with the virgin lands development program launched by Khrushchev in central Asia.)

Another approach to increasing food production is through the encouragement of city minfarms. The minifarm-in-the-city idea, as recently explained in the Soviet press, comes at the same time as a concentrated effort to help farmers produce more on their own private plots, which can be just over an acre in size. Late statistics show that in 1977 almost one ton in every three of meat and milk in the entire country came from these relatively cramped private plots -- as well as one out of three eggs, one of every four vegetables, and almost two-thirds of all potatoes. In the cities, however, the plan is to allocate up to a tenth or a fifth of an acre for individual families in a general overhaul of the existing market system. Market gardens are already nurtured by about 2.6 million families in the Russian Republic. This year more than 200,000 more workers joined in. The minfarms are seen by some as one of the chief ways to use existing labor to step up food supplies in a hurry. Meat production is likely to be a record this year (as the grain harvest was), but widespread shortages recur and demand constantly rises. Soviet people earn more these days and want more meat. Soviets currently consume about 123 pounds per head per year . The West German figure is almost 180 pounds and the American, 230 pounds.

Condensed from articles by David Willis
in The Christian Science Monitor,
October 4, 1978 and December 27, 1978.

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*An American firm now sells phosphoric acid to the Soviets in exchange for amonia used as fertilizer in the U.S.

Folktales for Young Children

Folktales offer sheer enjoyment for your story time. Children usually love them and easily discern the moral being taught. Teachers of grades one to three who are teaching a unit on the Soviet Union or who would like to introduce elements of social studies into story time may find the reading of folktales from various parts of the Soviet Union helpful in achieving their goals. For example, "The Proud Maiden Tungak and the Sun" is an Eskimo legend explaining how the moon came to live in the sky and why the long Arctic nights give way to equally long Arctic days in the summer. Folktales have often been used to explain natural phenomena that a people could not understand. Using a globe, explain this phenomenon and point out where Eskimos live both in the Soviet Union and in Alaska. At the same time point out how much of the Soviet Union is in the high northern latitudes. Ask them whether winter days in Moscow would be shorter than days in your city. Do this with Soviet cities of very different latitudes such as Archangel and Tashkent. Obviously there are many discussions that could develop from this story. If you have a daily story period, why not choose a tale by people of a different area of the Soviet Union each day? In each case have the children find the region on the globe. If climate plays a role in the story, discuss the climate of the region. Although many of these stories will be translated from Russian collections, be sure to tell the children the language in which the story was originally told. If a tale is about peasants or includes a tsar, be sure that the children understand these terms.

The most prolific translator of folktales from many different areas of the Soviet Union is Mirra Ginsburg. Some of her books are most suitable for preschool or first grade: The Strongest One of All, What Kind of Bird Is That?, and The Mushroom in the Rain. Others such as those listed below are more than picture books and are recommended for grades 1 to 3.

How Wilka Went to Sea and Other Tales from West of the Urals. New York, 1975. 128 pp. These tales are from the folk literature of the Lapps, Nentsy, Udmurts, Moldavians, etc.

The Lazies: Tales of the People of Russia. New York, 1973. 70 pp. This collection includes tales of Azerbaidzhan, Latvia, and Central Asia as well as from Russia.

The Master and the Winds. New York, c. 1973. Tales told by the isolated peoples of the harsh regions of nothern Siberia and the Russian Far East.

The Kaha Bird. New York, 1971, 159 pp. Tales of the people of Mongolian and Turkic origin.

Little Rystu. New York, 1978. Adapted from a charming Altaic folktale. One story only.

Striding Slippers. New York, 1978. Adapted from a rollickingly humorous Udmurt tale. One story only.

Collections of folk tales by other translators:

Jameson, Cynthia. Tales from the Steppes. New York, 1975, 63 pp. An Uzbek tale, a Tadzhik tale, a Tatar story, and a story from Azerbaidzhan.

Surmach, Yaroslava. Tusya and the Pot of Gold. New York, 1971, 27 pp. An old Ukrainian folk story is retold.

Wyndham, Lee. Tales the People Tell in Russia. New York, 1970, 95 pp.

Carey, Bonney. Baba Yaga's Geese and Other Russian Stories. Bloominton, IN, 1973, 128 pp. This is a collection of folk tales and original stories using folk motifs.

Morton, Miriam. A Harvest of Russian Children's Literature. Berkeley, CA, 1970, 474 pp. Part II of this book is a collection of folk tales from diverse regions of the USSR.

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Ranger Rick's Nature Magazine

Elementary school teachers should be aware that the October 1978 issue of this nature magazine so popular with children was devoted to the USSR. The map and explanation of natural areas of wildlife will enhance any unit on the Soviet Union. The issue as a whole will make children aware that Soviet environmentalists share the same concerns as their American counterparts. It is well done.

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Gruliow, L., Strelnikov, B., and Peskov, V. As Others See Us (Reprints from The Christian Science Monitor, 1974), 55 pages.

This booklet contains short articles or excerpts from articles written by Soviet journalists giving their impressions of the US and similar articles by an American journalist traveling in the USSR. The reactions of the Soviets to American culture is certainly as interesting and informative as the description of an American's impressions of the Soviet Union. The articles are short and easily read, yet should provoke good discussion. Recommended for fifth graders and up. Cost is $1.00. Write to : "Reprints" The Christian Science Monitor, P.O. Box 527, Back Bay Station, Boston, MA 02117.

Gruliow, Leo. Moscow . The Great Cities - Time Life Books: Amsterdam, 1977, 200 pages.

Gruliow first went to Moscow as a journalist in 1933 and stayed almost five years. During World War II he returned as a representative of US War Relief. He went back to the Soviet Union in the late fifties and again from 1972 to 1975 as a correspondent. Consequently he has a perspective on the Soviet Union that few Americans possess. This book is neither a history nor a travelog. The pictures and the text instead strive to convey a feeling for life in Moscow, and they do this well.

Center for Latin American and Caribbean Studies
1208 West California Street
Urbana, IL 61801 217-333-3182
Susan Flynn, Outreach Coordinator

Since Carnaval takes place the last week in February this year, you might be able to spend a bit of time with your students on this topic. The following mask making activity written by Maria Garza is one possibility.

The world-renowned carnival in Rio de Janeiro was first celebrated in 1840. Carnival is the traditional Christian period of feasting and merry-making immediately preceding Lent, a time for penance. The citizens of Rio begin preparing for carnival months in advance. Though competition for best costume and mask is keen, even the poorest people put together some type of costume and make their own stunning masks.

Below are the instructions for making both a simple (A) and a more complex (B) mask. (A) is better suited for younger children. Here are some other suggestions:

1. Have your students research and discuss the carnival.
2. Is there anything similar in the United States?
3. Explain what Lent is and why it is preceded by festivities.
4. Plan a mini-carnival for your classes and have every student express his/her creativity by making his or her own mask.

Materials Needed:

A. paper bags
    colors
    construction paper
    glue
    scissors
    magic markers (optional)
    string

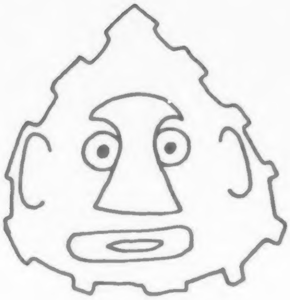
B. round balloons
    newspapers
    wheat or flour paste
    scissors
    tempera paints
    cardboard
    string

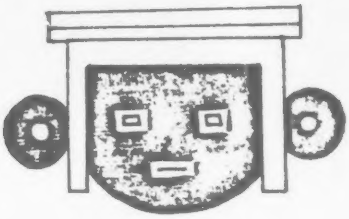
Instructions:

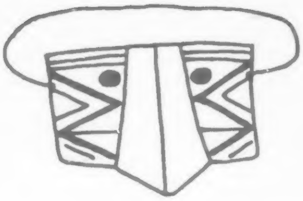
A. 1. Every student is given his own paper bag or construction paper with which to make his mask.

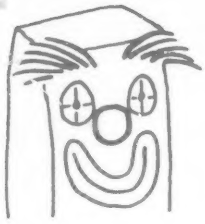
2. Provide colors, construction paper, glue, scissors, and magic markers and have the students create their own mask personalities. See examples.

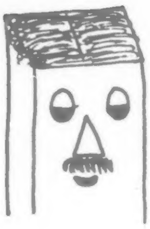
3. If mask is not placed over the head, cut two small holes on either side of the face and attach string to hold mask in place.





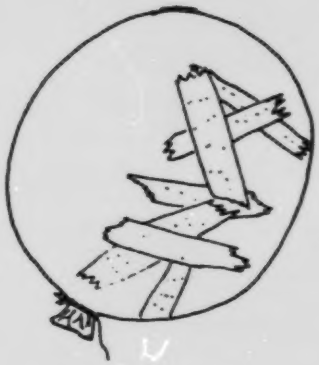




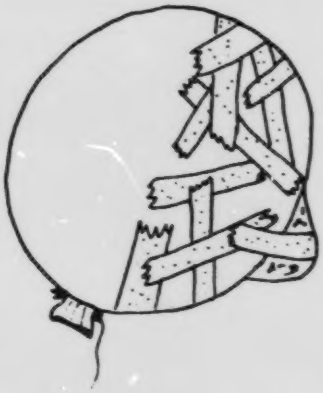


B. 1. Blow up balloons (the round type).

2. Tear strips of newspaper and use either wheat or flour paste and place the strips over half of the balloon. Put at least 5 layers on the balloon.



3. Wad a piece of newspaper into a small ball and shape a nose for the mask.



4. Let the mask dry COMPLETELY (overnight would be best). Pop the balloon and then with scissors cut eyes and smooth over the edges of the mask.

5. Paint the masks using tempera paints. If you wish, use glue to attach fake fur, yarn, cotton, etc. to make hair and eyebrows. See examples.

CATALOGS

GOLDSMITH'S AUDIO VISUALS has a wide assortment of records, tapes, and other classroom materials for teachers of Spanish and Portuguese. Request a catalog from them at 301 East Shore Road, Great Neck, New York 11023.

SUMO CORPORATION, 5002 Barton Road, Madison, Wisconsin 32711, has a catalog of teaching ideas and materials.

WIBLE LANGUAGE INSTITUTE, INC., 24 South 8th St, PO Box 870, Allentown, PA 18105, has just published its 1979 catalog of Selective Audio Visual Teaching Materials.

AATSP PEDAGOGICAL CONSULTANT

The American Association of Teachers of Spanish and Portuguese has a pedagogical consultant who can provide clear, practical advice on pedagogical difficulties. For more information on this service, write the consultant, Minnie M. Miller, 824 Mechanic Street, Apt. 5, Emporia, Kansas 66801

Asian Outreach
Center for Asian Studies
1208 West California
University of Illinois
Urbana, IL 61801

Appendix F

A PROFILE OF PARTICIPANTS

Appendix F

A PROFILE OF PARTICIPANTS

	1977 Missouri	1978 Arkansas	1979 Illinois
Total enrolled:	25	29	26
From within state	21	23	25
From outside state	4	6	1
Characteristics of participants:			
Sex:			
Male	7	6	5
Female	18	23	21
Race:			
Black	17	22	8
White	8	7	18
Teaching classification:			
Elementary	9	6	5
Middle/junior high	6	9	8
High school	8	11	12
Administration	2	3	1

Appendix G

LIST OF CURRICULUM UNITS DEVELOPED

LIST OF CURRICULUM UNITS DEVELOPED IN THE 1977 WORKSHOP

Author: A. John Anderson
Title: "The African Family"
Level: Tenth grade world history
School: Hickman High School, Columbia, Missouri

Author: Phyllis E. Brown
Title: "African Culture: West Africa"
Level: Early and middle primary
School: Benjamin Harrison Elementary School, Kansas City, Missouri

Author: Margaret H. Campbell
Title: "Africa--Roots and Pride for Afro-Americans"
Level: High school anthropology
School: Central High School, St. Louis, Missouri

Author: Kilola Clarke
Title: "Teaching about African Art and Culture through an Art-based Curriculum"
Level: Intermediate (fourth, fifth, and sixth grades)
School: Phillis Wheatley School, Roxbury, Massachusetts

Author: Harold T. Crawford
Title: "Black History and Culture"
Level: Ninth grade
School: Hanley Junior High School, University City, Missouri

Author: Sherry Dobbs
Title: "The African Folk Tale"
Level: Seventh grade
School: West Junior High School, Columbia, Missouri

Author: Joseph Henderson
Title: "The Palm Tree of Sierra Leone"
Level: High school social studies (grades 9 and 10)
School: Southwest High School, Kansas City, Missouri

Author: Barbara Jo Henry
Title: "The Enchantment of Africa: Kenya"
Level: Third and fourth grades
School: Pershing Elementary School, University City, Missouri

Author: Peter M. Herborn
Title: "African Studies Curriculum Project"
Level: Seventh grade world cultures
School: West Junior High School, Columbia, Missouri

Author: Joyce L. Krettler
Title: "Geography, Peoples, and Cultures of Nigeria: The Yoruba, Ibgo, and Hausa"
Level: Seventh grade social studies
School: Palmer Junior High School, Independence, Missouri

Author: Henry D. Landry
Title: "World Geography: a Unit on Africa"
Level: High school geography
School: Hickman High School, Columbia, Missouri

Author: Alberta Leeman
Title: "Faces and Events of Contemporary Africa"
Level: Sophomores in high school African cultures class
School: Parkway Central High School, Chesterfield, Missouri

Author: Elaine Lewis
Title: "African Unit"
Level: Sixth grade
School: Ott Elementary School, Independence, Missouri

Author: Patricia Lewis
Title: "Africa: The Republic of Mali, Past and Present"
Level: Intermediate elementary
School: Robeson Elementary School, Champaign, Illinois

Author: Rita M. Marshall
Title: "Harambee: a Study of Kenya"
Level: Grade 5 (language arts approach)
School: Hartman Elementary School, Kansas City, Missouri

Author: Shirley A. Miller
Title: "Kusema"
Level: K-7th grade
School: Linwood West School, Kansas City, Missouri

Author: Alice Payne
Title: "Sierra Leone: History, Education and Geography"
Level: Upper elementary
School: Northeast Elementary School, Danville, Illinois

Author: Evonne Pennington
Title: "Kenya, East Africa"
Level: Sixth and seventh grades social studies
School: Benjamin Harrison School, Kansas City, Missouri

Author: Cecilroy J. Pettus
Title: "The Economy of a Developing Nation" (Nigeria)
Level: Eighth grade social studies
School: Hanley Junior High School, University City, Missouri

Author: Betty Roberts
Title: "Kikuyu Lifestyles"
Level: Intermediate elementary
School: Rockbridge Elementary School, Columbia, Missouri

Author: James E. Roberts
Title: "Black History and Culture: African Geography"
Level: Eleventh and twelfth grades social studies
School: Manual High School, Kansas City, Missouri

Author: Sylvia B. Saunders
Title: "Music, Games, and Dances of Africa (Ghana)"
Level: Upper elementary
School: Elementary music in several schools, Kansas City, Missouri

Author: Bobbie M. Sharpe
Title: "The Threatened Lifestyle of the Bororo and the Zulu Peoples"
Level: Seventh and eighth grades
School: Author is Director of Media Services, Kansas City, Missouri

Author: Gwendolyn Sharpe
Title: "Selected Readings of Africa"
Level: Sophomore and junior language arts
School: Southwest High School, Kansas City, Missouri

LIST OF CURRICULUM UNITS DEVELOPED IN THE 1978 WORKSHOP

Author: Chester A. Bailey
Title: "A Curriculum Unit on Africa for Physical Education Classes"
Level: Eighth grade physical education
School: Strong Middle School, Marianna, Arkansas

Author: Patty Baker
Title: "African Art: Adinkra Cloth"
Level: Seventh through ninth grades arts and crafts
School: West Junior High School, Columbia, Missouri

Author: Sandra Beasley
Title: "Africa: a Continent of Varied Peoples"
Level: Tenth, eleventh, twelfth grades Black American history
School: East High School, Kansas City, Missouri

Author: Nevada Black
Title: "A Physical Education Instructional Unit on Ghanaian Dance"
Level: Ninth grade physical education
School: Forrest City High School, Forrest City, Arkansas

Author: Nancy Blount
Title: "Education in East and West Africa"
Level: Tenth through twelfth French
School: Lee High School, Marianna, Arkansas

Author: Charles Coleman
Title: "African Art"
Level: Ninth grade art
School: Lee High School, Marianna, Arkansas

Author: Audra Dennis
Title: "Apartheid in South Africa and Racism in the United States"
Level: Eleventh grade American history
School: Central High School, Little Rock, Arkansas

Author: Carolyn Jo Driver
Title: "African Literature"
Level: Eleventh grade English
School: Kensett High School, Kensett, Arkansas

Author: Virginia Francisco
Title: "Teaching Unit on Africa"
Level: Seventh grade social studies
School: Wynne Junior High School, Wynne, Arkansas

Author: Rhonda Gray
Title: "African Literature"
Level: Tenth grade English
School: Northside High School, Fort Smith, Arkansas

Author: Mavis Green
Title: "The Akan People of Ghana"
Level: Eighth grade American history
School Forest Heights Junior High School, Little Rock, Arkansas

Author: Wayland House
Title: "Pottery in West Africa"
Level: Tenth through twelfth grades art
School: Manual High School, Kansas City, Missouri

Author: Rosarita Huber
Title: "The Akan of Ghana"
Level: Fourth grade
School: DuVal Elementary School, Fort Smith, Arkansas

Author: Marshall James
Title: "Attitudes: Creating Respect and Understanding of Africa and Africans"
Level: Eighth grade American history
School: Forrest City Middle School, Forrest City, Arkansas

Author: Olivia Judson
Title: "People of Sierra Leone"
Level: Second grade
School: Wynne Elementary School, Wynne, Arkansas

Author: Jeannine Massey
Title: "A Study of the Yoruba of Nigeria"
Level: Third grade
School: DuVal Elementary School, Fort Smith, Arkansas

Author: Amanda Morris
Title: "Africa for First Graders"
Level: First grade
School: Whitten Elementary School, Marianna, Arkansas

Author: Letitia Parker
Title: "The Akan and Manding"
Level: Third grade
School: Mt. Washington Elementary School, Independence, Missouri

Author: Ruth Patterson
Title: "The Cycle of Life in the African Family"
Level: Tenth through twelfth grades home economics
School: Author is Curriculum Specialist in Minority Studies, Little Rock School District, Little Rock, Arkansas

Author: Lillie Perry
Title: "Curriculum Unit on Ghana"
Level: Ninth grade social studies
School: Lee High School, Marianna, Arkansas

Author: Rugenal Scaife
Title: "A Look at the Literature of an African People: the Ashanti of Ghana"
Level: Eleventh grade English
School: Central High School, West Helena, Arkansas

Author: Evelyn Smith
Title: "Instructional Materials on Africa for Primary Grades"
Level: First through third grades
School: DuVal Elementary School, Fort Smith, Arkansas

Author: Leandra Spangler
Title: "Patterns in Tie-dye and Batik from West Africa"
Level: Eighth and ninth grades arts and crafts
School: West Junior High School, Columbia, Missouri

Author: Joyce Springer
Title: "A Brief Look at Africa"
Level: Intermediate elementary grades
School: Author is coordinator of Staff Development Program, Little Rock School District, Little Rock, Arkansas

Author: Odessa Talley
Title: "The Igbo People of Nigeria as Seen through Things Fall Apart by Chinua Achebe"
Level Tenth grade English
School: Central High School, Little Rock, Arkansas

Author: Carrol Tillman
Title: "A Curriculum Unit for Business Education Students"
Level: Ninth grade business
School: Lee High School, Marianna, Arkansas

Author: Keith Williams
Title: "Geographical Features of Nigeria"
Level: Seventh grade geography
School: West Junior High School, West Memphis, Arkansas

Author: Edward Wills
Title: "West Africa"
Level: Eighth and ninth grades social studies
School: Newlin Junior High School, Independence, Missouri

LIST OF CURRICULUM UNITS DEVELOPED IN THE 1979 WORKSHOP

Authors: John Althoff, Jerry Bradshaw, and Jean Harlow
Title: "An African Unit"
Level: Tenth grade world cultures
School: Jacksonville High School, Jacksonville, Illinois

Author: Carolyn Bibbs
Title: "A Look at Yoruba Art"
Level: Sixth grade art
School: Hoffman Middle School, East Moline, Illinois

Author: Mollie Bogart
Title: "Project in Minority Literature:
Level: Eleventh and twelfth grades minority literature
School: Danville High School, Danville, Illinois

Author: Enid Britton
Title: "African Art and Culture for High School Students of Art"
Level: Tenth through twelfth grades art
School: Dunlap High School, Dunlap, Illinois

Author: Lorraine Brown
Title: "A Curriculum Unit for First Grade: Sierra Leone"
Level: First grade
School: North Clay Elementary School, Louisville, Illinois

Author: Kathleen Carroll
Title: "A Comprehensive Curriculum Unit on Africa for Middle Schools"
Level: Seventh and eighth grades
School: Edison Middle School, Champaign, Illinois

Authors: Madeline Cole, Carolyn Greenwood, and Joyce Youngblood
Title: "An African Curriculum Unit: Ghana and Ivory Coast"
Level: Seventh and eighth grades social studies and science
School: Martin Luther King Junior High School, East St. Louis, Illinois

Author: Kay Creutzburg
Title: "An African Curriculum Unit"
Level: Seventh grade art
School: Franklin Middle School, Champaign, Illinois

Author: Carolyn Evans
Title: "Understanding Senegal in an American Classroom"
Level: Fourth grade
School: Martin Luther King Elementary School, Urbana, Illinois

Author: Mary Gary
Title: "Library Resources for the Support of African Studies in the Curriculum"
Level: Tenth through twelfth grades library
School: Mattoon High School, Mattoon, Illinois

Authors: Delores Goodell and Aleela McCleary
Title: "Relations between the U. S. and Africa in the Post-World War II Era"
Level: Eleventh and twelfth grades American history
School: Urbana High School, Urbana, Illinois

Author: Mary Jones
Title: "Curriculum Unit on the Akan of Ghana"
Level: Fourth grade
School: Author is Supervisor of Title VII Curriculum, East Moline, Illinois

Author: Michael McClain
Title: "An African Curriculum Unit"
Level: Fourth grade
School: Northeast Elementary School, Danville, Illinois

Author: Karen McKenzie
Title: "Introducing Africa in the Classroom"
Level: Seventh grade social studies
School: Jefferson Middle School, Champaign, Illinois

Author: Viveca Roberts
Title: "A Unit on the Kikuyu of Kenya"
Level: Fourth grade
School: Wells Elementary School, East Moline, Illinois

Author: Douglas Skort
Title: "An African Curriculum Unit"
Level: Tenth grade world geography
School: Centralia High School, Centralia, Illinois

Author: Mark Sorensen
Title: "African Curriculum"
Level: Tenth grade world cultures
School: MacArthur High School, Decatur, Illinois

Author: Marcelle Stumpff
Title: "An African Curriculum Unit"
Level: Tenth through twelfth grades world civilization
School: Warrensburg High School, Warrensburg, Missouri

Author: Roberta Volkmann
Title: "Africa: a Unit in an Arts in General Education Curriculum"
Level: Sixth grade
School: Fairview and Blackhawk Elementary Schools, Springfield, Illinois

Author: Anne Wilcox
Title: "A Curriculum Unit on Afirca"
Level: Seventh grade language arts and eighth grade remedial English
School: Grant Middle School, Springfield, Illinois

Author: Elnora Harriette Williams
Title: "The Nigerian Family: the Cultural Approach"
Level: Eleventh and twelfth grades child care experience
School: Jacksonville High School, Jacksonville, Illinois

Appendix H

SAMPLES OF CURRICULUM UNITS

"AFRICAN STUDIES CURRICULUM PROJECT"

An Instructional Unit for Seventh Grade World Cultures

by

Peter M. Herborn

West Junior High School

Columbia, Missouri

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1977. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

Outreach Director
African Studies Program
1208 West California, #101
Urbana, Illinois 61801

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Title African Studies Unit - World Cultures 7th Grade

Length 4 weeks, 5 hours per week

General Objectives

1. Preserve/stimulate students' curiosity about Africa and Africans.
2. Prevent/correct erroneous impressions about Africa
3. Become aware of cultural and geographic diversity in Africa.
4. Develop respect for African cultures and recognize that they are legitimate responses to their environment and needs.
5. Compare African and American social and value systems to better understand our own culture.
6. Become aware of and understand the dimensions of change in Africa.
7. Hypothesize the future in Africa.

Reading Resources see annotated bibliography

A-V Resources see Audio-visual appendix

Specific Lessons

1. Introduction: Attitudes/Knowledge of Africa
2. Introduction to African Diversity
3. African Ecology (2 lessons)
4. Where Africans Live
5. African Clothing
6. African Markets
7. Some African People in Their Ecological Setting
8. Traditional African Society: The Acholi in Uganda (3 lessons)
9. The Impact of Change: Song of Lawino
10. Change in the Family: The Rebellion of Odilo
11. Traditional Religious Beliefs and Change
12. African Music as an Expression of Values: Mbira Music
13. Work in Africa
14. Tradition and Change: Men of Two Worlds
15. Education and Change: Returning Home
16. Problems in South Africa: Apartheid (2 lessons)

Materials Students will bring writing materials with them daily. The classroom will have a large map of Africa, chalk and a blackboard.

Projects Students will be required to complete one of the projects listed in the Projects appendix by the end of the unit.

Proverbs Each class period will begin by discussing an African proverb which will be written on the board. See Proverb appendix.

Introduction: Attitudes/Knowledge of Africa (1 day)

Purpose: Identify and examine students' perceptions and impressions of Africa and Africans and examine and evaluate the sources of these impressions.

Materials: cassette tape and recorder-player

Objectives:
1. state own impressions in a word-association test
2. examine classmates' impressions through a tabulation of the results
3. state the sources of these impressions
4. evaluate the accuracy of these sources
5. listen to some impressions of Africans of Americans
6. state some reasons for learning about Africa and Africans

Procedure: Have the students number from 1 to 15 on a sheet of paper. Tell them we are going to play a word-association game about Africa.

2. Write the following words on the board, one at a time, and ask the students to write down the first word that comes to their mind by the number of the word.

    1. Africa
    2. animal
    3. land
    4. people
    5. weather
    6. work
    7. country
    8. recreation
    9. work
    10. house
    11. clothing
    12. transportation
    13. communication
    14. resources
    15. color

3. Collect the papers and tell the students that you will give them the results of the game tomorrow.
4. Discuss where they got their impressions. List these responses on the board.
5. Discuss the validity/reliability of these sources.
6. Discuss where information might be found to test whether their impressions are accurate.
7. Discuss what students think African impressions are of Americans. List these on the board.
8. Play the tape of Africans on America and Americans.
9. Compare African impressions to the list on the board.
10. Discuss implications of misconceptions on relations between peoples of different countries. Why should we know something about Africa and Africans?

Optional Activity: Survey of American attitudes toward Africa and Africans (see Projects Appendix)

Source: African Studies Handbook for Teachers, Part I, pp. 9-11

Introduction to African Diversity (1 day)

Purpose: Know that Africa and Africans are diverse; identify the major themes which will be the focus of this unit.

Materials: word-association test results handout
Scholastic World Cultures Program filmstrip and tape:Africa
filmstrip projector
cassette tape player

Objectives:
1. formulate hypotheses about themes of African Studies after viewing filmstrip of Africa.
2. state comparisons of list of student impressions of Africa and data from the filmstrip.
3. determine and state evidence supporting the hypotheses.
4. participate in a discussion of the generalizations.
5. state what evidence about Africa is needed and where it can be be found.

Procedure:
1. Distribute and discuss the word-association results handout. Focus on yesterday's conclusions.
2. Show the filmstrip rapidly without the sound.
3. Develop hypotheses about themes of African Studies.
4. Show filmstrip with sound, stopping at appropriate places for discussion and note-taking. Students should write the major themes presented in their notes.
5. Examine the hypotheses developed and revise wherever appropriate.
6. Compare the hypotheses with the word-association results.
7. Have students state several generalizations about diversity, identifying themes and supporting these with evidence from the filmstrip.
8. Discuss the validity of the generalizations and the need for additional evidence.
9. Discuss what additional data is needed and where it can be found.

Source: Scholastic World Cultures Program, Tropical and Southern Africa, Teaching Guide

African Ecology (2 days)

Purpose: Learn that Africa is a large, diverse continent; understand the relationships of various environmental factors and human activity.

Materials: Outline of African continent handouts
Atlas of Africa and the United States
Slide set on African Ecology
Slide projector
Colored pencils (for students)

Objectives:
1. Rank Africa in relation to the other continents.
2. State the latitude belts of Africa and compare to the US.
3. Develop hypotheses about the effects of latitude on people.
4. State patterns of population distribution/density and compare to the US
5. State the patterns of climate and vegetation of Africa
6. State the relationship of climate to vegetation.
7. Develop hypotheses about the relationship of climate to human activity.
8. State the topographic characteristics and their distribution of Africa.
9. Develop hypotheses about the relationships of topography and water resources on human activity.
10. State patterns of urbanization in Africa.
11. Develop hypotheses about economic activities of different peoples of Africa
12. Evaluate present impressions of Africa in light of new data gained by map exercise, based on the word-association results.

Procedure:
1. Distribute world map outline and an atlas to each student.
2. Write in the names of all the continents, oceans, the US and your home state. Label the parallels. Color Africa and your home state.
3. Draw lines from your home state to the nearest and farthest parts of Africa, measure these distances and write them on the lines in both kilometers and miles.
4. Answer the questions on the bottom of the map.
5. Distribute second set of Africa outline maps (three maps to the page).
6. Using your colored pencils and following the color scheme in the atlas, complete the three maps by drawing in population distribution, climate zones, and topography and waters.
7. Add the following information to your maps: names of country (pop. (dist. map), land use (climate map) and mineral resources and cities (topographic map).
8. Answer the questions at the bottom of each map.
9. Show slides on African Ecology and discuss each with reference to the appropriate map made by the students
10. Discuss word-association results as it relates to what we found out from our map study

Where Africans Live (1 day)

Purpose: Learn that types and styles of dwellings are based on climate, available materials, levels of technology and social patterns.

Materials: Slides of African housing, slide projector

Objectives:
1. Participate in a discussion on functions of housing and shelter.
2. State how specific examples of African housing meet these functions of shelter.
3. Participate in a discussion of comparison of African and American housing.

Procedure:
1. Discuss reasons for building houses.
2. Discuss factors that determine types and styles of houses. List these on the board.
3. Show the slides and relate each structure to the list on the board.
4. Discuss comparison of housing in Africa to that in America. Stress indoor and outdoor functions and activities.
5. Write a paper on how examples of both types of housing fulfill the various functions of houses.

Optional Activity: Make a model or draw a diagram of an African housing compound. (See Projects appendix)

African Clothing (1 day)

Purpose: Develop respect for African lifestyles as a response of African peoples to their environment and society.

Materials: Slides of African dress, slide projector

Objectives:
1. Participate in a discussion on types and functions of clothing in American society.
2. Develop hypotheses about African clothing styles.
3. Participate in a discussion comparing traditional African clothing with American clothing.
4. Identify evidence from the pictures and narration to evaluate hypotheses.

Procedure:
1. Discuss the types of clothing worn by Americans.
2. Ask students why they dress the way they do. Do they always dress the same for all occasions?
3. Ask the students to describe "typical" African clothing styles. Each student will write this as a hypothesis.
4. Show the slides.
5. Compare and contrast traditional African clothing with our own. Discuss materials, colors, style and function. Discuss the relationship of style and function by asking what kind of clothes people wear to church, school and play.
6. Refer to the hypotheses developed earlier and evaluate these according to the data in the pictures.
7. Discuss the validity of generalizations based on the hypotheses and evidence from the slides. Are there any clothing styles not pictured?

Optional Activity: Make an article of African clothing or dress a doll in African clothing. (See Projects appendix)

Traditional African Society: The Acholi in Uganda (3 days)

Purpose: Gain an understanding of some traditional African social patterns, especially the socialization of children and how change affects these; how they compare to American patterns and values.

Materials: handout "Growing Up in Acholi", lecture notes, slide and tape of Children in East and West Africa, projector and tape player

Objectives:
1. Take notes based on assigned reading.
2. Participate in a discussion based on the notes and reading.
3. Participate in a discussion of comparison with American society.
4. Determine and state answers to questions based on the reading.
5. Complete an inquiry activity based on the reading and pictures.
6. State generalizations about the extent and effect of change in Acholi society.
7. Participate in a values clarification discussion on the desirability of change.

Procedure: Introduce Part I by a brief lecture on ethnic groups in Africa, the Acholi and Anna Apoko, the author.

2. Distribute Part I for reading.
3. Have the students take notes on the following question(put on board): What groups exist within the Acholi people? How do the Acholi pass on their traditions to their children? Who are the teachers in Acholi society? What are the important values of the Acholi? What is the ideal Acholi man like? the ideal woman?
4. Discuss these questions by calling on students to read their responses. Encourage them to add to their notes based on each other's responses.
5. Discuss comparison with American counterpart institutions.
6. Introduce Part II. Stress socialization. Have the students put the definition in their notes.
7. Distribute Part II for reading.
8. Answer the following questions: What methods do Acholi parents use to teach their children values and behavior? How are teenage girls in Acholi treated in comparison with boys? What does this treatment tell you about the ideal types in Acholi society? What values are stressed in this reading? Why are the roles important in this society? How do you think formal education affects traditional Acholi life? How do Acholi parents compare with American parents?
9. Introduce Part III
10. Show slide/tape presentation of Children in East and West Africa. Stress that the scenes do not take place in Acholiland but that there are many similarities in all traditional African societies.
11. Inquiry Activity:
    A. Based on the lecture and slides, formulate hypotheses on the following questions: What changes are taking place in Acholi? What is causing these changes? Which members of the Acholi favor these changes? which do not? Why not?

B. If these hypotheses are true, what evidence will you find to support them?
C. Distribute Part III for reading. Write down the data from the reading that applies to your hypotheses.
D. Discuss Part III.
E. Based on your notes, write generalizations about change in Acholi life, supporting your generalizations with evidence from the reading.

12. Discuss which changes students consider good and bad and why.
13. Discuss how these changes compare with changes taking place in American society today.

Optional Activity: Write a paper on Growing Up in America. (see Projects appendix)

Source: Through African Eyes - Cultures in Change Vol I: Coming of Age in Africa - Continuity and Change, Leon E. Clark, ed. pp. 9-13, 21-29, 30-37.

African Markets (1 day)

Purpose: Learn that there are many different types of African markets and that they have other functions than the exchange of goods.

Materials: Slides of African markets and taped narration, cassette player, handout "Trade and Markets in Africa," . slide projector

Objectives:
1. State the activities portrayed in pictures of African markets.
2. Develop hypotheses about why markets exist.
3. Develop hypotheses about non-economic functions of markets.
4. Determine evidence in support of the hypotheses by reading a description of African markets.
5. Participate in a discussion comparing African and American markets.
6. Write some generalizations, supported by evidence, on the functions of African markets.

Procedure:
1. Discuss what a market is and why they exist. What other ways can people get the goods they need?
2. Introduce the slides. Have the students take notes on the following (place on the board): (a) types of markets, (b) ways of getting goods to the market, (c) goods sold.
3. Discuss the pictures and the items in (2) above.
4. Ask students make some hypotheses about the functions of markets other than the exchange of goods. List these on the board.
5. Distribute the handout and have the students find evidence to support their hypotheses and add additional functions.
6. Discuss this.
7. Write a paragraph, completing the statement, "An AFrican Market is...."
8. Discuss differences and similarities of how Americans get their goods and services.

Some African Peoples in Their Ecological SEtting(1 day)

Purpose: Identify with roles of African family members; become more aware of environmental and social diversity of African life.

Materials: Student text Africa, World Studies Inquiry Series

Objectives:
1. Take notes from assigned reading.
2. Develop hypotheses about the location of the people in the reading based on environmental clues.
3. Evaluate these hypotheses based on additional data.
4. Participate in a values clarification discussion comparing the life of African children with the students' own life.
5. Determine and state similiarities and differences between African children's life and their own.

Procedure:
1. Assign pp. 15-18 in the text to read. Take notes on the following: (a)environmental setting (b) occupations (c) roles of children (d) sequence of activities (e)location of region of Africa. Place these on the board.
2. Discuss their notes and impressions.
3. Read page 19, consult maps constructed in a previous lesson and revise notes where necessary.
4. Discuss the following: What do you have in common with these boys? What do you see from the front door of your home? How does it affect the way you live? What do the four boys have in common? How do they differ?
5. Make some generalizations about the relationship between environment and human activities.

Source: World Studies Inquiry Series Africa, Stephen Marvin, pp. 15-19

The Impact of Change: Song of Lawino

Purpose: Understand the impact and dimensions of change on traditional African society.

Materials: handout of excerpt from "Song of Lawino"

Objectives: Determine and write answers to questions based on the reading selection.

2. Participate in a discussion of the poem, supporting answers to questions with specific evidence from the reading.
3. Evaluate previous hypotheses and generalizations about change in Acholi society based on the new data from this reading.

Procedure:

1. Identify the author as an Acholi and read the following stanza aloud:

   White men's stoves
   Are for cooking
   White men's foods.
   They are not suitable
   For cooking
   Acholi foods
   And I am afraid of them

2. Identify Lawino and Ocol.
3. Have the students answer the following questions (on board): What complaints does Ocol have about his wife? What complaints does Lawino have about Ocol? What do Lawino's words and images indicate about her way of life?
4. Distribute the handout for reading and questions.
5. Discuss answers to the questions, having students cite specific passages to support their answers.
6. What does Lawino mean by the last line of the stanza read as an intorduction"...And I am afraid of them"?
7. Discuss whether the Song of Lawino supports the hypotheses and generalizations from the previous lessons and why/why not.

Source: Through African Eyes - Cultures in Change Vol. I: Coming of Age in Africa - Continuity and Change, Leon E. Clark, ed. pp. 39-71.

Change in the Family: The Rebellion of Odilo (1 day)

Purpose: Learn about and identify with the roles and relationships of African family members.

Materials: handout "The Rebellion of Odilo"

Objectives:
1. Participate in a discussion of the concept of responsibility.
2. Determine and write answers to questions based on the reading.
3. Participate in a discussion of how the reading relates to the concept of responsibility.
4. Participate in values clarification discussion of work.
5. Complete a writing assignment based on the discussion of the story.

Procedure:
1. Discuss what is meant by responsibility. What are some of your responsibilities?
2. Introduce the reading by telling them they are going to read a story about a boy in Malawi who does not meet his responsibilities.
3. Read pages 1 and 2 and write down how Odilo fails to meet his responsibilities.
4. Discuss the following questions: How and why does he fail to meet his responsibilities? What are his feelings? Do you think he had too much work to do? What kinds of work do you like? dislike? How are your responsibilities like and unlike Odilo's?
5. Hypothesize what will happen next in the story.
6. Finish the story and discuss it.
7. List things that are important to the students on the board .
8. List the things they think are important to Odilo.
9. Choose three items from the students' list and write how they think their lives would be affected if deprived of these. Do the same about Odilo from his list.
10. How would you have handled the situation if you had been Odilo's parents?
11. Discuss "rebellion". Have you ever rebelled? What are some good and bad things about rebellion?

Optional Activity: Re-write or act out a different ending to the story. (See Projects appendix)

Source: African Studies Handbook For Teachers - Part I, U. of Massachusetts/Worcester Teacher Corps, pp. 54-65.

Traditional Religious Beliefs and Change (1 day)

Purpose: Learn about some traditional African religious beliefs, their origins and functions; the the effect they have on Western education.

Material: handout by Momodu Kargbo

Objectives:
1. Determine and write answers to questions based on the reading.
2. Participate in a discussion about beliefs and functions of Koranko religion.
3. Participate in a discussion of taboos in Koranko and American societies.
4. Complete a writting assignment about the relationship of western education and traditional religious beliefs.
5. Participate in a values clarification discussion about school problems.

Procedure:
1. Tell the students we are going to examine some of a particular peoples' religious beliefs and see how these affect efforts to educate African children in the Western mode.
2. Distribute the handout and have the students consider and clarify the following questions (place on the board): What is the function of religion for the Koranko? What are some of the traditional religious beliefs of the Koranko? What do you think is the purpose of these beliefs?
3. Discuss these questions. Be sure each particular belief is discussed.
4. Discuss and hypothesize the origins of taboos. Discuss similar taboos in our societies.
5. Writing assignment: How do you think these beleifs will affect a child who goes to a western school? Consider the setting, teachers, subjects.
6. Read the Conclusion aloud:

   " In the "ordinance" (western) school, the conflict that normally exists is the one that is connected with the problems that the pupil will solve in dealing with situations in the classroom. He often becomes psychologically depressed. This may lead him to hate himself, his school, his teacher and the subjects that are taught. The teacher realizes this very well but instead of encouraging him to be conscientious in his studies, he punishes him (mainly by the use of the cane). With little understanding of the child's problems, the teacher, along with other teachers, continues to discourage the young child. Eventually he continues sluggish with no interest, becomes truant and drops out of school permanently."

7. Discuss reasons why the student might become depressed and hate school, teachers and self. Have you ever felt this way? How did the teacher handle it?

African Music as an Expression of Values: Mbira Music (1 day)

Purpose: Develop a knowledge and appreciation of music of a particular African group (Shona of Rhodesia) and see how this is a source of attitudes toward white people.

Materials: tape of Mbira music, lyrics of the song "Chemutengure", handouts on the meaning of the song, construction and use of the Mbira, a picture of the Mbira, tape player

Objectives:
1. Participate in a discussion of the music.
2. Participate in a discussion of the meaning of the lyrics.
3. Determine from reading the handouts what the meaning of the song is.
4. Complete a writing assignment on the song as a source of values of the Shona people.

Procedure:
1. Identify the Shona and play the tape of "Chemutengure"
2. Discuss the following: type of instrument, what the song is about and the purposes/functions of music in general/
3. Discuss sources to test the answers to the previous questions.
4. Show a picture of the Mbira, distribute the lyrics and play the recording again.
5. Discuss the meaning of the lyrics (type of society, attitudes)
6. Distribute the handout on the meaning of "Chemutengure" and test previous conclusions.
7. Write some generalizations about "Chemutengure" as a source of Shona values and attitudes. Support these with reasons.

Optional Activity: Make an Mbira, demonstrate its use and write a short paper on the Shona. (See Projects appendix)

Source: Record Mbira Music of Rhodesia by Abraham Maraire and jacket notes.

Work in Africa (1 day)

Purpose: Learn that Africans work at a wide variety of occupations.

Materials: slides of Africans at work, projector, student text Tropical and Southern Africa, Scholastic World Cultures Program

Objectives:

1. Develop hypotheses about the types of occupations Africans work at.
2. Evaluate hypotheses based on pictures and the assigned reading.
3. Participate in a discussion of comparison of work in Africa and the United States.

Procedure:

1. Make a list of occupations of parents of students on the board. Add other major occupations.
2. Hypothesize which types of occupations are found in Africa. Place a star by each which students think are also found in Africa.
3. Show the slides and check off each type illustrated which appears on the list on the board.
4. Discuss which types of occupations are followed by large numbers of people. This can serve as a working hypothesis.
5. Assign Chapter 8 and pp. 145-9 of the text for reading.
6. Using the reading as further evidence, evaluate the hypotheses developed previously.
7. Write a short paper on how work in Africa compares to work in America, pointing out any similarities and differences.

Sources: Scholastic World Cultures Program Tropical and Southern Africa, Allen R. Boyd and John Nickerson, pp. 95-101, 145-9.

The reading deals with the different ways Africans make their living and how this is related to their environment and social setting.

Tradition and Change: Men of Two Worlds (1 day)

Purpose: Understand the problem facing many Africans today of changing from a traditional way of life to a different way brought on by urbanization, education and changes in the way people work.

Materials: handout "Men of Two Worlds", poem "Mothers Song", lecture notes.

Objectives:
1. Determine and write answers to questions based on the reading.
2. Participate in a discussion on the dilemma of change versus traditon.
3. Participate in a discussion comparing problems facing Africans and Americans.

Procedure:
1. Present a short lecture on the problems involved in leaving a traditional society and setting for an industrialized urban setting.
2. Write questions for thought and notes on the board: (a) In what ways are these Africans "men of Two worlds"? (b) What will eventually bring these "two worlds" together? (c) How is the government of Kenya trying to eliminate tribal loyalties?
3. Distribute the handout and discuss the questions and any other points raised by the students.
4. Do Americans face similar problems?

Source: Through African Eyes - Cultures in Change Vol. II, pp. 35-9.

Education and Change: Returning Home (1 day)

Purpose: Understand the impact of Western education has on traditional African values and attitudes.

Materials: handout "REturning Home", poem "Mother's Song"

Objectives:
1. Determine and write answers to questions based on the reading.
2. Participate in a discussion of the problem of returning to a traditional setting.
3. Participate in a values clarification discussion of feelings about the problem posed by the poem.
4. Complete a writing assignment based on the lesson.

Procedure:
1. Introduce the reading, identifying the topic and the source.
2. Distribute the handout for reading, calling attention to the study questions.
3. Discuss the study questions.
4. What do you think of the discussion in the reading about the relative intelligence of whites and "colored" people?
5. Read the poem "Mothers Song" to the students and discuss any feelings they might have.
6. Writing assignment:
   Based on the readings of the past two days, identify the problems associated with moving from a traditional rural village to the city. How do you think this will be resolved? What do you think African society will be like in the future? Consider the impact on family relationships, work and pattenrs of living.

Source: Through African Eyes - Cultures in Change Vol. II, pp. 43-49.

Problems in South Africa: Apartheid (2 days)

Purpose: Become aware of the problems arising out of minority rule in South Africa and examine the students' feelings about apartheid.

Materials: handouts on statistical data of South Africa, both pro-white and pro-African, handout of selected apartheid laws, student text Tropical and Southern Africa

Objectives:

1. After examining data from various viewpoints, determine what the situation is like in South Africa.
2. Participate in a discussion of students' feelings about apartheid.
3. Determine and discuss the effects of apartheid on the people of South Africa.
4. Participate in a discussion of US involvement in South Africa.
5. Complete a writing assignment by writing a position paper on apartheid.

Procedure:

1. Distribute a handout on South African government statistics.
2. Discuss what you think South Africa is like based on these data. Would you like to live there?
3. Distribute comparative data about the status of non-whites.
4. Discuss the meaning of the data and your previous description.
5. Distribute the handout on apartheid laws and continue the discussion.
6. How do you feel about these laws?
7. Distribute South African government defense of apartheid. Discuss .
8. Assign Chaper 13 of the text for reading. Discuss how the reading reflects the effect of apartheid in human terms.
9. Inform and discuss about US economic involvement in S. Africa.
10. Write a position paper on apartheid, identifying the problem, taking a stand and defending it.

Source: Student text Tropical and Southern AFrica, Chapter 13

This chapter is the story of what happens to a black South African miner who runs afoul of the apattheid laws, his reaction to working in a mine and his attitudes toward the treatment of blacks by the white minority. Makes a strong case against apartheid.

Audio-Visual Appendix

Filmstrips

Scholasitic World Cultures Program AFRICA

Tape Recordings

Impressions of America by Africans
Mbira music - "Chemutengure"
Narration for filmstrip
Narration for slide presentation African Markets
Narration for slide presentation Children in East and West Africa

35 mm. 2"X2" slides*

African Ecology
African Housing
West African Dress
African Markets
Children in East and West Africa
Work in Africa

*Selected from slides in the collection of the African Studies Program.

Projects Appendix

1. Mbira. Make an mbira and demonstrate its use by playing a song. Include a report of the role of mbira in Shona society.

2.* Survey of Attidtudes toward Africa. Design, administer and tabulate the results of a survey of adults in the community to determine their knowledge/attitudes toward Africa. Write a report summarizing the survey and present this to the class.

3. Rebellion of Odilo. Re-write the ending of the story and present this to the class. Or you may act out a new ending before the class. Tell why your ending was written in the way it was.

4. Make a model of a traditional African housing compound. Write a report of the ethnic group whose housing is being modeled and the social patterns associated with their housing.

5. Make an article of African clothing or dress a doll in African clothing. Identify the culture of the clothing item and tell something about it.

6. Based on the story "Growing Up In Acholi", write a similar story called "Growing Up In America". Include all the concepts mentioned in the original story.

7.* Prepare and serve some African food dishes. Tell about the source of the food and something about the people. Explain the ingredients and how the dish is prepared. Be sure to indicate which ingredients were substituted for ingredients available only in Africa.

8.* Present a dramatization of the Naming Ceremony of the Koranko of Sierra Leone.**Discuss the significance of the ceremony and how it reveals social relationships and values of the Koranko people.

9. Make and demonstrate an African childrens game (e.g., Owari). Explain the origins, uses and purposes of the game.

10. Read and review a book written by an African author.

11.* Act out an African folktale. Explain the source and ethnic identity of the tale and what it means.

12. Make some Adinkra cloth, demonstrating the tools and methods. Explain the source and significance of Adinkra.

13. Do some African tie-dying. Demonstrate and explain the process to the class.

14. Write a report on pre-colonial African history. Make visual aids (maps, charts, etc.) to accompany and explain your report.

15. Write a report in African independence from colonial rule. Include a map and timeline to help explain your report.

* These projects may done as group projects.

** Handout available from the African Studies Program.

Proverbs Appendix

1. Proverbs are the daughters of experience. - Sierra Leone
2. Only when you have crossed the river, can you say the crocodile has a lump on his snout. - Ashanti
3. When a man is wealthy, he may wear an old cloth. - Ashanti
4. Do not call the forest that shelters you a jungle. - Ashanti
5. He who asks questions, cannot avoid the answers. - Cameroon
6. What is said over the dead lion's body could not be said to him alive - Congo
7. Being well-dressed does not prevent one from being poor. - Congo
8. He who is unable to dance says that the yard is stony. - Kenya
9. It is only the water that is spilt; the calabash is not broken. - Mauretania
10. Seeing is better than hearing. - Nigeria
11. If you fill your mouth with a razor, you will spit blood. - Nigeria
12. Three kinds of people die poor: those who divorce, those who incur debts, and those who move around too much. - Senegal
13. Love is like a cough. - Tanzania
14. When two elephants fight, the grass suffers. - Tanzania
15. The curse/prayer of the chicken does not reach the hawk. - Tanzania
16. The traveler is the one who is at the shore. - Tanzania
17. A roaring lion kills no game. - Uganda
18. The horse who arrives early gets good drinking water. - Zulu

Student Texts

1. World Studies Inquiry Series Africa, Stephen Marvin Field Educational Publications, Inc., Palo Alto: 1969.

   Designed to meet the nees of middle and secondary students who have reading difficulties or who are "turned-off" by traditional textbooks. The book is multi-disciplinary and includes most of the social sciences as well as the humanities. While the book has a 5th grade readability level, it also has a high-interest level. The readings draw their interest from human situations written in biographical or autobiographical style and include background information to place the story in social and political perspectives.

2. Tropical and Southern Africa, Allen R. Boyd and John Nickerson Scholastic World Cultures Program, Scholastic Book Services, New York; 1973.

   Composed of three different types of readings: (1) vignettes based on personal reflections and feelings, (2) informational chapters and (3) historical readings. The latter are at a more difficult reading level. Has a useful teaching guide with teaching and activity suggestions. Mostly free of factual errors and cultunal bias. Accompanied by a sound filmstrip intorducing themes examined in the text.

Bibliography

1. The Acholi of Uganda, F. K. Girling
Colonial Office, Her Majesty's Stationery Office, London: 1960.

A thorough anthropological study of the Acholi - all you ever wanted to know, whether you are afraid to ask or not

*2. African Studies Handbook for Teachers, Part I,
University of Massachusetts/Worcester Teacher Corps, Aug. 1971.

A handbook of learning activities suitable for elementary and middle school students. Contains specific lesson plans. Primary emphasis is on a cultural study of Africa and Africans. Includes an extensive bibiography. Projects suitable for students are included.

*3. African Proverbs, Charlotte and Wolf Leslau
Peter Pan Press, Mt. Vernon, N.Y.: 1962.

Proverbs of many different countries and cultures of Africa. These are just presented, with no explanation of their meaning.

*4. Ants Will Not Eat Your Fingers, Leonard W. Doob
Walker and Company, New York: 1966.

A selection of traditional African poems, identified by ethnic group. Reference section indicates from which source the poem comes.

5. Area Handbook for Uganda - 1969, DA Pamphlet No. 550-74
UNited States Government Printing Office, Washington, D.C.

Source of specific information covering all aspects of Uganda, including social, political, economic and national security. Heavy emphasis on facts and statistics.

6. "Conflict Between Traditional Beliefs and the Teaching of the Basic Sciences - The Case of Sierra Leone," Momodu Kargbo
Unpublished monograph, University of Illinois.

Outlines some specific religious beliefs of the Koranko of Sierra Leone and some taboos that affect the teaching of science in the schools.

*7. Roots, Alex Haley
Doubleday, New York, 1976.

The first part is a good source for a description, from the human viewpoint, of growing up in traditional rural Africa, and for insights into African social customs. Helps dispel the "primitive" myth.

8. Teaching Africa Today, N. J. Murphy and Harry Stein
Cit ation Press, New York: 1973.

A valuable handbook for teachers and curriculum planners. Covers all aspects of teaching about Africa, especially in the social studies. Has a good chapter on planning an African Studies course. Provides background information, teaching suggestions, text and reference suggestions.

9. Teaching Non-Western Studies: A Handbook of Methods and Materials
University of Massachusetts School of Education (no date)

Primarily a source of methods of teaching Non-Western Studies. Also has a section on organizing and implementing a Non-Western Studies program. Includes a section evaluating various curriculum projects and textbooks relating to this subject.

*10. Through African Eyes - Culture in Change, Vol. I Coming of Age in Africa:Continuity and Change, Leon E. Clark, ed.
Praeger Publishers, New York: 1971.

Selections written by Africans from a variety of sources. Volume I deals with the nature of traditional life and changes taking place. Introductions by the editor place the readings into context and provide questions for thought and discussion.

*11. Through African Eyes - Culture in Change, Vol. II From Tribe to Town: Problems of Adjustment, Leon E. Clark, ed.
Praeger Publishers, New York: 1971.

Like Volume I, the readings are by African authors. It deals with the "winds of change" now sweeping across the African continent. The format is the same as Volume I.

12. "Trade and Markets in Africa," John Ndulue
Unpublished monograph, University of Illinois African Studies Program

Explains the many types and functions of African markets. Points out the many non-economic functions of African markets.

*13. West Africa: An American Heritage, Center for International Education
University of Massachusetts School of Education (no date)

A handbook designed primarily for elementary grades, but it is adaptable to all grade levels. Emphasis is on using the humanities as a vehicle for studying West African society. Includes specific lesson plans which emphasize a "hands-on" approach. A resource section is provided for teaching materials.

* These references may also be used by students.

"THE AKAN OF GHANA"

An Instructional Unit for Fourth Grade

by

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Ft. Smith, Arkansas

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1978. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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1208 W. California, #101
Urbana, Illinois 61801

PREFACE STATEMENT

An important reason for teaching this instructional unit on Africa this school year is its role in the quest for peace and understanding. It is essential that a student develop an appreciation and understanding of himself as an individual while developing an acceptance of the reality of cultures other than his own. If all the people of the world fully understood the basic similarities between people and cultures, perhaps they would be able to live with and appreciate the differences as well.

GRADE LEVEL AND COURSE

This unit was developed for students in the fourth grade. It will be taught mainly within the Social Studies course; but the art lessons will be incorporated into the Fine Arts program.

INSTRUCTIONAL OBJECTIVES

I. Concepts

  A. Stereotypes

  B. Variety and contrasts

  C. Social organization

  D. Continuity

  E. Cultural change

  F. Relationship of man with his environment

  G. Symbolism and Functionalism in art forms

II. Basic Skills

  A. The student will be able to identify stereotypes.

  B. The student will learn geographic facts about Africa, its climate, and vegetation.

  C. The student will recognize the similarities and the differences between an African family and his own.

  D. The student will learn how an Akan family uses the environment to meet basic human needs.

  E. The student will learn to appreciate the culture of the Akan people of Ghana.

Background Information

Ghana lies on the Gulf of Guinea near the equator between the Ivory Coast on the west and Togo on the east. The country of Ghana is about the size of the State of Oregon. The climate is tropical with relatively high temperature and humidity throughout the year. The annual rainfall is about 57 inches. Instead of winter and summer, the seasons are alternately wet and dry.

The population of Ghana is around ten million. Approximately five million of these Ghanaians belong to the Akan nation. The three largest groups of Akan people are the Asante, the Fante, and the Akwapim. About three-fourths of the people live in rural communities in Central and Southern Ghana, but there is a continuing migration toward the cities. Although English is the official language, around 100 languages and dialects are spoken in Ghana. Akan comprises as many as 17 distinct languages, although they are similar enough to allow people to communicate.

Ghana's principal exports are cocoa, tropical hardwoods, aluminum, gold, and diamonds. Thus, Ghana's economy depends mainly on agriculture and minerals. Agriculture in the forest zone is characterized by mixed cropping: cocoa, yams, plantains, cassava, maize, and a wide range of fruits. Coconut and oil-palm trees are important too, providing a variety of products for export and local use.

Family and Community Life

The Asante, which is the largest group of Akan-speaking people, live in a strong communal society. The individual learns how to cooperate and participate in village life from an early age. The Asante say that everyone is born into the world to bear a part of the burden of looking after the interest of the community.

Women have high standing among the Asante. It is through women that lineage and descent is traced. The land is passed down to the descendants on the mother's side of the family. However, this traditional system of inheritance is changing. Under the traditional system, a man's property is inherited by his sister's children, and those children are expected to work on his farm. However, many Asante men now prefer to have their property go on to their own children and they make wills to ensure that their property will go to their sons.

Family and Community Life (contd.)

Children in Asante society are highly cherished and often praised. They are all trained in some skill - girls by their mothers, and boys by their fathers. The son has traditionally followed the skill of the father (goldsmith, weaving, farming, etc.) A son going into his father's trade will serve as his apprentice while he learns the trade. Today, with the changes in Africa, many young people are leaving the rural areas and going to the cities to live, work, and go to school.

As with many African societies, oral tradition plays a role in the training and teaching of children. Since the Asante did not use a written language, all laws, customs, proverbs, and folk tales were passed down by word of mouth. While western-type education in English is to be found everywhere among the Akan today, the tradional forms of instruction as well as Islamic education continue to exist.

Generally, the Asante home life is stable, and there is a strong sense of continuity with the past.

The Arts and Symbolism

Art in Africa has always been mainly functional. It exists as a vital part of everyday life. It has been related to clothing, housing and household objects, religious and ceremonial practices, economic needs, transportation, wars and the hunt, and entertainment. Art objects have always served a purpose in African society. It is important to keep in mind that the functional art of Africa still lives.

The Akan are noted for their intricate and exquisite art forms ---sculpture, architecture, textiles, music, and dance. Kente cloth is a highly developed art form among the Asante. It is woven in long, narrow bands on hand-operated looms. These bands are then sewn together to form a rectangular piece of material. Kente cloth is the traditional dress of Ghana and is worn for special occasions.

Adinkra cloth is a cloth stamped with symbolic designs which represent the values and beliefs of the Akan in their everyday lives. It is sometimes called the "saying goodbye" cloth, because that is the meaning of the word adinkra. It is often worn for mourning, but is also worn for other special occasions.

The Asante made small brass objects to serve as counterweights for weighing gold dust or gold nuggets. Most of the weights were made by craftsmen who learned the art from their fathers and uncles. These beautifully crafted objects are considered one of the finest series of small cast objects in the history of art.

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The Arts and Symbolism (contd.)

Gold is the metal most precious to the Asante. In Ghana the manner in which the gold is fashioned reaches a high degree of excellence. Each gold weight has some kind of casting which has a symbolic meaning. Symbols can express many wise sayings, such as: A bird in a trap sings a different song from a free one; and - Wisdom is not gold dust that it should be tied up and put away.

Symbolism is an essential part of Asante culture. The most sacred golden object is the golden stool which, according to tradition, is believed to have been caused to come down from the skies about 1700, by the Chief Priest of King Osei Tutu. The golden stool is the central object in the enstoolment ceremonies because it represents the strength and unity of the Asante nation.

DEBUNKING THE MYTHS ABOUT AFRICA AND AFRICANS

General Objective:

The student will identify and examine his perceptions of Africa and Africans and will examine the sources of his impressions.

Specific Objectives:

1. The student will state his own impressions of Africa and Africans in a word association pretest.
2. The teacher will assess the students' perceptions of Africa.

Materials:

Flash cards of a few well-known words from the association exercise.

Interest Approach:

1. Make some flash cards with such words as "food", "TV", "friend", and "game" on them. Tell the class that you want them to tell you the first word that comes to their minds when they see each flash card. Accept responses from all students who want to give them.
2. Tell the class that they are going to play a similar game in making word associations with Africa.

Procedure:

1. Tell the students that you are going to show them a flash card. They are to write the first word that they think of relating to Africa. Assure the students that there are no right or wrong answers. Use the following words: Africa, animal, land, people, clothing, weather, house, work, leader, color, and communication.
2. Tabulate the responses on the chalkboard and have them discuss their responses.
3. Explain that Africans have different impressions of us also, and it is important to learn the facts.

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Follow-up Activities:

1. Discuss stereotypes and how they are formed.
2. Read pages 34 through 37 of *The Land and People of Ghana* by J, Kirk Sale and have a discussion about these myths.

Evaluation:

Teacher Observation

Bibliography:

The Land and People of Ghana by J. Kirk Sale

Africa and Africans by Paul Bohannan and Philip Curtin

The Africans, An Entry to Cultural History by Basil Davidson

Studying Africa in Elementary and Secondary Schools by Leonard Kenworthy

THE CONTINENT OF AFRICA

General Objective:

The student will recognize that Africa is a continent of great variety and contrasts.

Background Information:

Africa is a huge continent, almost three times the area of the continental United States. This huge territory can be divided into four climatic areas. Moving from North to South, there is a narrow coastal temperate zone of fertile soil and relatively mild climate, a desert area of sand dunes and very little rainfall, the savanna land of tall grass and scattered trees, and rain forests where grasses and trees are so tall and so thick that in many places the sunlight cannot penetrate.

Specific Objectives:

1. The student will be able to locate the continent of Africa on a map of the world.
2. The student will recognize the size of the continent in relation to the continental United States.
3. The student will learn that Africa can be divided into 4 geographical zones - a coastal temperate zone, the desert area, the savanna grasslands, and rain forests.

Materials:

1. World map
2. Map of Africa
3. Slides showing the ecology of Africa
4. Slide projector
5. Duplicated vegetation maps of Africa (reproduced from pages 87 and 88 of the African Studies Handbook)

Interest Approach:

1. Give the student duplicated copies of topographic and vegetation maps of Africa.
2. Show slides of the ecology of the whole continent.

Procedure:

1. Have the student locate Africa on a World Map and compare it in size to the continental United States.
2. Explain that Africa can be divided into four main geographic regions, and compare these with the geographic regions of the United States.
3. Using the duplicated maps, describe and discuss the main physical features of Africa - elevations, types of vegetation, and climate.
4. Show slides of the ecology of Africa.

Follow-up Activities:

1. The children can take an old map of the world and cut out the United States section and superimpose it on the map of Africa to compare the size of the continent with their own country.
2. Interested students can do extra research in order to compare the types of vegetation found in Ghana with those found in the United States.
3. The children can color the duplicated maps indicating the four geographic zones.

Evaluation:

Teacher made objective test.

Bibliography:

A Glorious Age in Africa. Daniel Chu and Elliott Skinner, Doubleday, N.Y., 1965 (E)

The Land and People of Ghana. J. Kirk Sale, Lippincott, N.Y., 1963. (E)

Africa and Africans. Paul Bohannan and Philip Curtin, Natural History Press, N.Y., 1971.

THE COUNTRY OF GHANA

General Objective:

The student will learn geographic facts and concepts about Ghana.

Specific Objectives:

1. The student will learn the climate and vegetation of the Asante region of Ghana.
2. The student will learn about the natural resources of Ghana.
3. The student will be able to locate Ghana on a map of Africa.
4. The student will be able to make a comparison between the size of Ghana and his/her home state.

Materials:

1. Map depicting the countries of Africa.
2. Transparency of a vegetation map of Africa.
3. Slides showing ecology of Africa.
4. Slide projector.
5. Overhead projector.

Procedure:

1. Have the student locate Ghana on the map of Africa.
2. Using the vegetation map from a previous lesson, have the student discover the types of vegetation in Ghana.
3. Explain that the Akan-speaking peoples live in two of the major climatic and vegetation zones - the forest and savanna grassland, with most areas having an annual rainfall of 30-60 inches. The influence of climate upon human activity can be seen in the fact that most Akans have traditionally been farmers, producing such food crops as yam, plantain, banana, and corn.
4. Review the slides from the previous lesson.

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Follow-up Activities:

1. Interested students can do extra research in order to compare the types of vegetation found in Ghana with those found in Arkansas.
2. Compare the size of Ghana with that of Arkansas in terms of area, population, and natural resources.

Evaluation:

Teacher Observation

Bibliography:

A Glorious Age in Africa by Daniel Chu and Elliott Skinner.

The Land and People of Ghana by J. Kirk Sale.

Africa and Africans by Paul Bohannan and Philip Curtin.

Africa In Social Change by P. C. Lloyd.

FAMILY AND COMMUNITY LIFE

General Objective:

The student will learn to appreciate the culture of the Akan people of Ghana.

Introductory Remarks:

Africa as a continent may seem quite different from America, and it is, but Africans as people will probably strike you as being very similar to yourself. All human beings, after all, face the same needs: to eat, to work, to raise a family, to find entertainment, to get along with others. Learning how Africans manage their lives - sharing their experience - will help you to understand how all people everywhere, including Americans, meet these basic needs.

Specific Objectives:

1. The student will learn that the Akan people live in a strong communal society.
2. The student will understand the matrilineal system of inheritance.
3. The student will realize that many changes are taking place in Ghana as well as other parts of Africa.
4. The student will learn how oral tradition plays an important role in the training and teaching of children.
5. The student will learn that the types of homes of the Akan people depend on the environment in which they live.

Materials:

1. Slides depicting typical family scenes.
2. Selected slides showing traditional and modern homes and other structures.
3. Slide projector.

Procedure:

1. Introduce the slides with background information from the materials in this unit.
2. Show the slides.
3. Stimulate discussion with pertinent questions.

Follow-up Activities:

1. Students can write a report on how Asante family life differs from American family life.
2. Students can go to the library and find books and/or stories to read pertaining to family life in Ghana and report to the class.

Evaluation:

Question - Answer

Bibliography:

The Asante of Ghana by Sonia Bleeker

My Village in Ghana by Sonia and Tim Gidal

Ghana's Heritage of Culture by Kofi Antubam

Africa and Africans by Paul Bohannan and Philip Curtin

The African Genius by Basil Davidson

From Tribe to Town: Problems of Adjustment by Leon E. Clark

Africa In Social Change by P. C. Lloyd

FARMING IN GHANA

General Objective:

The student will understand the importance of the division of labor on a farm.

Specific Objectives:

1. The student will learn that farming is a family project and that each member of the family has a specific responsibility.
2. The student will learn about traditional methods of farming and harvesting.
3. The student will learn that cocoa is the mainstay of Ghana's economy.

Materials:

1. Filmstrip "Cocoa, The Golden Harvest"
2. Filmstrip projector
3. Tape Recorder

Procedures:

1. Explain that Ghana is the world's leading producer of cocoa and that 4 million acres are devoted to the growing of the product.
2. Ask the children why they think Ghana is a rich cocoa producing country?
3. Explain that cocoa needs a warm humid climate with well-distributed rainfall and heavy, well-drained soil.
4. Describe mixed-cropping.
5. Show the filmstrip "Cocoa, the Golden Harvest"

Follow-up Activities:

1. Capable students can write a report on how they think modern technology would change life on Nana Dapaah's farm. Would it help and/or harm the life-style of the people on the farm?
2. Find books and/or stories about Ghana in the library to read and report to the class.
3. Make a comparison between life on a traditional farm in Ghana and life on a farm in Arkansas.

APPRECIATING AFRICAN CULTURES

General Objective:

The student will appreciate the culture of the Akan people of Ghana.

Specific Objective:

The student will gain an understanding of the cultural richness of the Asante as displayed in dress, regalia, art, and ceremony.

Material:

1. Filmstrip entitled "The Golden King"
2. Filmstrip projector
3. Tape recorder
4. Chart illustrating many of the symbolic stools.

Procedure:

1. Display the chart illustrating the symbolic stools.
2. Introduce the filmstrip by explaining the importance of the symbolism of the Golden Stool in the Akan culture.
3. In July 1970, Nana Opoku Ware became the King of the Asante (Asantehene - hene meaning king). The ceremony is called the enstoolment because the most significant royal symbol is the golden stool, just as the British ceremony is called a coronation and centers on the crown as the main symbol of royalty.
4. Explain there is a certain regalia attached to every stool which the king inherits.
5. Have the children make a comparison between the regalia which the king inherits and the regalia which the president of the United States or the governor of Arkansas inherits when he is elected to office.
6. Ask pertinent questions to encourage discussion.

Follow-up Activities:

1. Capable students can simulate newspaper reporters and interview the king after the ceremony. What questions would they ask him?
2. Read the chapter entitled "The Golden Stool" in the book The Asante of Ghana by Sonia Bleeker.
3. Make a study of different kinds of ceremonies and compare them with the ceremony of the "enstoolment" of the king in the filmstrip.

Evaluation:

Teacher observation

Bibliography:

The Asante of Ghana by Sonia Bleeker

The Sacred Stools of the Akan by Peter Sarpong

APPRECIATING AFRICAN CULTURE

General Objective:

The student will appreciate the culture of the Akan people of Ghana.

Specific Objective:

The student will recognize the artistic value and the social and cultural significance of Asante metalwork.

Material:

1. Filmstrip entitled "The Craftsmen of Kumasi"
2. Filmstrip projector
3. Tape recorder

Procedure:

1. Introduce the filmstrip by telling the students what to look for.
2. Explain that there are thousands of different types of weights that may be classified in five categories:
    a. Human figures in various actions or holding a variety of objects. These depicted every-day scenes or referred to legends or proverbs.
    b. Animal figures, many with symbolic meanings---antelopes, crocodiles, porcupines, birds, fish.
    c. Objects such as stools, drums, ceremonial swords, etc.
    d. Geometric designs, some with symbolic meanings.
    e. Actual objects (seeds, shells, insects, plants) used as molds, rather than wax models.
3. Show the filmstrip.

Follow-up Activities:

1. The children can fashion some models of gold-weights out of clay.
2. The student can look up the meaning of a symbol and explain it to the class.
3. Fashion an animal or symbol that represents the kind of value the students believe in.

Bibliography:

African Crafts by Jane Kerina

Africa's Living Arts by Anthony D. Marshall

The Art of Africa by Shirley Glubok

African Crafts For You To Make by Janet D'Amato

Contemporary African Arts and Crafts by Thelma R. Newman

Africa and Africans by Paul Bohannan and Philip Curtin

APPRECIATING AFRICAN ART FORMS

General Objective:

The student will appreciate African art forms.

Background Information:

In Akan society elaborate funerals and memorial services are held to bid goodbye to the departed. The custom of wearing the colorful print called Adinkra cloth plays an important part in celebrating the memory of the dead. The Adinkra cloth is a very elegant form of dress and is worn for many important occasions.

Specific Objectives:

1. The student will demonstrate that he appreciates the tradition of the Akan of Ghana by making an Adinkra cloth using one of the traditional designs.

2. The student will learn about Akan values and beliefs through the study of Akan culture.

Materials:

1. Newspaper

2. Newsprint or small pieces of cloth

3. Tempora paint

4. Potatoes

5. Clothes line and pins for drying purposes

Interest Approach:

1. Show the students some examples of Adinkra cloth patterns.

2. Explain the traditional usage of the Adinkra cloths.

3. Explain that Adinkra cloths are made and worn by the members of the Akan ethnic groups who live in parts of Central and Southern Ghana.

Procedure:

1. Hand out newspaper for covering desks, potatoes with design already cut, tempora, and newsprint.

Procedure (contd.):

2. Have the student choose a design and color or colors and proceed to make a pattern on newsprint or cloth.

3. A word of caution will be necessary concerning the texture of the paint and how to handle it when they are ready to print the design on paper.

Follow-up Activities:

1. After they are somewhat experienced the interested students can make an Adinkra cloth using a traditional or original design. Plain white cloth or a sheet can serve as a cloth for stamping.

2. The student can model the cloth and explain how it is made to other classes.

Bibliography:

African Crafts by Jane Kerina

Contemporary African Arts and Crafts by Thelma R. Newman

African Crafts For You To Make by Janet and Alex D'Amato

Africa's Living Arts by Anthony Marshall

Africa and Africans by Paul Bohannan and Philip Curtin

Exhibit of African Textiles. World Heritage Museum, Chicago

The Art of Africa by Shirley Glubok

AFRICAN ART: TIE-DYEING

General Objective:

The student will appreciate African art forms.

Background Information:

Tie-dyeing, which has recently become popular in America, is a traditional West African craft. The dye is traditionally obtained from the leaves of the indigo plant. The preparation of the indigo and the dyeing are done by women. Tie-dyeing may have begun as a method of sprucing up old clothes.

The dyeing is traditionally done with vegetable dyes and tying with raffia; now synthetic dyes, a wide variety of colors, and thread are also used. Most of the traditional designs involve intricate stitching of the cloth before dyeing.

Specific Objectives:

1. The student will demonstrate that he appreciates the traditional West African craft of tie-dyeing by participating in the activity and showing his design to other classes or to visitors.
2. The student will tie-dye at least one design.

Materials:

1. One (1) double burner hot plate for each 4 gallon container of water.
2. Clothes line and clothes pins.
3. One (1) four gallon bucket, tub, or basin for every 51 pieces.
4. Buckets, tubs, or basins for rinse water.
5. Spoons or tongs.
6. Scissors.
7. Twine or elastic bands.
8. Dye (3 packets to 4 gallons of water. Purple, royal blue, or scarlet are best.)
9. White or light-colored cotton.

Materials (contd.):

10. Sources of running water.
11. Tie-dyed cloth.
12. Slides of African clothing.

Interest Approach:

1. Show the students some examples of tie-dyed fabric.
2. Explain that tie-dyeing is a traditional craft among some ethnic groups in West Africa.
3. Show slides of tie-dyeing.

Procedure:

1. Hand out small pieces of cloth or paper toweling. Have the student experiment with making different designs. Show them some of the simplest designs, and explain that there are many others.
2. To make all the designs, the binding must be tight and knotted well. Emphasize that the only areas of cloth that will not dye are the areas covered by twine or knotted cloth.
3. For some simple designs see pages 117 - 121 of the *African Studies Handbook for Teachers*, University of Massachusetts, 1971.

Follow-up Activities:

1. After they are somewhat experienced interested students could bring their own clothing to tie-dye - T-Shirts, blouses, shirts, pillowcases, etc.
2. Have interested students do a research project on other areas of world where tie-dyeing is a traditional craft.
3. Display the finished products of the children and have them explain the art of tie-dyeing to other classes.

Audio-visual Resources:

Slides of African clothing - selected.

Bibliography:

African Designs From Traditional Sources by Geoffrey Williams

Tie-Dyeing and Batik by F. Anderson

AFRICAN EXPERIENCES

The children will participate in following activities in the course of study about Africa:

Simulation of an African name-giving ceremony.*

Playing of African games, such as oware and blind man's bluff.*

Singing Che-Che-Ku-Le, an African musical game.*

Listening to African folk tales.*

Making at least one musical instrument (rattle) as a class project.

Playing records of African music and learning at least one dance.

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*Resource materials on these topics are available through outreach services, African Studies Program, University of Illinois.

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New York: Scribner's, 1975.

Rich, Evelyne Jones and Immanuel Wallerstein. Africa: Tradition and Change.
New York: Random House, 1972.

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Philadelphia: Lippincott, 1963.

Sarpong, Peter. The Sacred Stools of the Akan.
Tema: Ghana Publishing Corporation, 1971.

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New York: 1972.

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New York: Prentice-Hall, 1970.

West Africa: An American Heritage.
Amherst (MA): Center for International Education, 1975.

Williams, Geoffrey. African Designs From Traditional Sources.
New York: Dover Publications, Inc., 1971.

"AFRICAN STUDIES CURRICULUM UNIT"

The Cycle of Life in the African Family

by

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This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1978. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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Urbana, Illinois 61801

AFRICAN STUDIES UNIT

THE CYCLE OF LIFE IN THE AFRICAN FAMILY

Prepared by

Ruth Polk Patterson

SUBJECT AREA: Home Economics

COURSE TITLE: Adult Living

GRADE LEVEL: Senior High School

LENGTH OF TIME: Two Weeks

INTRODUCTION

Among African cultures, the family is the most vital institution. As in all societies it is the basic social structure within which the individual establishes identity, develops a sense of belonging, and learns the responsibilities to himself and his group. In return, the family provides the individual with security, protection, sustenance, and love. Marriage is the structure by which family is perpetuated. The main purpose of marriage is to have children, who, to many Africans, represent the only real wealth. Through marriage, children are born, kinship is established, and the group is strengthened and increased. Marriage, then, becomes a basic focus of the African ethos. Failure to get married often means that the individual has rejected the group, and the group in turn will reject the individual.

On the other hand, when two individuals marry, they give assurance that the primary life-force of the group is being acknowledged and sustained. The marriage ceremony itself has been described as a "drama of life" wherein all of the elements of time and place come together. In the traditional wedding rites, there is a celebration for the ancestors (the past), a celebration for the bride and groom (the present), and still another celebration for the children yet to be born of the union (the future).

In many important ways, African marriage and family life are much different from their American counterparts. However, the underlying principle that "the family constitutes the basic structure beneath all human society and is vital to human survival", is a principle which underpins traditional African cultures no less, or perhaps even more, than our own.

American family life is presently undergoing tremendous change. The institution of marriage is being challenged by the "new morality," which often disregards the fundamental principles inherent in the concept of "family." For example, there is a growing trend among many Americans to disconnect the reproduction of children with the stabilizing influence of a strong, encompassing family relationship, a relationship that must by necessity include the interaction of parents, sibling, grandparents, aunts, uncles, and others. Many children in our society are often being brought up without the love and protection and guidance of a large number of people such as we find in the traditional African family.

Looking at African customs and traditions, we may be able to discern some of the causes for the changes taking place in modern family life. At the same time, we may be able to gain insights into ways of refashioning and preserving the most important and vital of human organizations.

THE CYCLE OF LIFE IN THE AFRICAN FAMILY

GENERAL OBJECTIVES:

1. To help students value and respect marriage and family as basic constituents of all human cultures.
2. To help students discover the differences and similarities between African and American family life.
3. To create awareness of and appreciation for cultures different from one's own.
4. To help students identify alternative ways of solving the problem of disintegrating family life.
5. To examine aspects of traditional African family life and extract those features which may serve as models for social change.
6. To eliminate stereotypic notions about the inferiority of African peoples and their cultures.

BASIC SKILLS:

The student will learn:

1. To respect and value cultural diversity.
2. To make acceptable analyses based on a given piece of information.
3. To make appropriate comparisons.
4. To solve problems that require critical thinking.
5. To draw inferences and make generalizations.
6. To read for the purpose of gaining the main idea from a selection.
7. To correlate facts known with new concepts to be learned.
8. To recognize stereotypes and slanted or biased interpretations.

THE CYCLE OF LIFE IN THE AFRICAN FAMILY

LESSON I: Initiation into Adulthood

Initiation into adulthood is of key importance in the cycle of African family life. Most African societies observe the stage when youth pass from childhood to adulthood. At this time, the people hold special rites and ceremonies involving the entire community or village. These rites introduce the young to isolated communal living, which is symbolically associated, through ritual and mystery, to the process of dying and rebirth. Initiation rites also serve as a process of educating the young to assume the responsibilities of adult living.

In this lesson the student will learn:

1. To evaluate the purpose of initiation rites in traditional African cultures.
2. To compare and contrast the customs associated with the period of initiation in African cultures to those of a similar period in their own lives (e.g. Debutante Balls, Coming Out Parties, initiation into clubs, fraternities, etc.)
3. To analyze concrete examples of initiation rites to determine the value of specific activities and tasks, both symbolic and physical.
4. To recognize stereotypes about Africa.

Activities and Materials

Source Readings:

1. Mbiti, John S. African Religions and Philosophies, pp. 158-173.
2. Haley, Alex. Roots, pp. 1-43.
3. Laye, Camara. Dark Child, pp. 93-135.

Discussion Questions:

1. List six purposes that initiation rites serve.
2. What aspect of adult life do the initiates experience for the first time?
3. Compare and contrast the initiation rites of the Akamba, the Maasai, and the Ndebele. What purpose do they all share?
4. Describe the Nandi female initiation rites. What do male and female rites have in common? How do they differ?

5. To Americans, certain features of initiation rites may seem extremely harsh or even cruel. Do the purposes for which these practices are carried out justify their severity? Explain.

6. What features of the initiation rites seem the most likely to foster the common welfare of the group? Which seem to serve no useful purpose other than that of ceremony?

7. In our own society, what special training do young people receive to prepare them for adulthood and marriage, and when and how do they receive it?

Procedure

The teacher will first collect all of the available books from the Bibliography (Enclosure #1) and place them on reserve in the classroom. Reservations for audio-visual materials from the Instructional Materials Center should be made in advance. Next, the teacher should introduce the unit by discussing the main points from the "Introduction" above. The teacher should point out that African cultural traits differ from one country to another and even from one ethnic group to another within a country. Consequently, this is a composite of common features of family life found among a large number of African societies. However, when possible, specific examples from particular cultural groups will be presented.

The teacher should also help students become aware that certain terms have a pejorative connotation and should be avoided or handled with caution when discussing African peoples and cultures. Among such terms are the following:

tribe
jungle
savage
primitive
uncivilized
heathen
hut
native
pagan

The reading assignments from Mbiti, Laye, and Haley should be made at least three days in advance. Students should be encouraged to read and make notes, jotting down any words, terms, or ideas they do not understand or could not clarify by using the dictionary. The teacher should be able to help students arrive at new meanings through discussion of the questions above.

Using the enclosed diagram (Enclosure #2), the teacher will demonstrate that African family life moves in a cycle from any point on the circle, around, and back to that given point. For our purposes here, we begin with initiation, the point at which the students themselves are in their own lives.

Evaluation

The student should be able to write a brief essay on the value of initiation rites in African societies.

The student should be able to identify five specific, positive effects of initiation rites on the total welfare of the community.

LESSON II: Marriage in African Societies

It is difficult to discuss African cultures because of the diversity of life found among the various language and ethnic groups (often pejoratively called "tribes"). However, some common elements are evident in most societies. One of the commonalities is that marriage is essential to the well-being of the group. In most groups, the marriage of two individuals serves as link uniting two families. Traditionally, marriages are arranged by the families of the prospective bride and groom, and the groom is required to bestow "bridewealth" upon the family of the young woman. Finally, elaborate ceremonies are held, sometimes lasting for days, months, or even years.

In this lesson, students will learn:

1. To differentiate between the purpose for marriage in African and American societies.
2. To compare and contrast the methods of choosing a mate in African and American societies.
3. To identify problems faced by contemporary Africans in trying to adhere to the practice of "arranged" marriage.
4. To arrive at conclusions pertinent to the advantages and disadvantages of African marriage customs.

Activities and Materials

Source Readings:

1. Rich, Evelyn Jones, and Wallerstein. Africa-Tradition and Change, Section 4.
2. Achebe, Chinua. Things Fall Apart, pp. 67-71 and 104-112.
3. Moore, Clark D. and Ann Dunbar. Africa Yesterday and Today, pp. 28-30.
4. Letters from "Tell Me, Josephine"

Questions for Discussion:

1. What is the purpose for marriage in African societies?
2. Why do people get married in our own society?
3. To what extent are the reasons or reason for getting married logical, practical, and valid in African societies? In American societies?
4. Look up the word "dowry" in the dictionary. Compare the practice of bestowing a dowry with the practice of bestowing a bridewealth.

5. Traditionally, the parents of young men and young women make the final decision as to whether or not two individuals may marry. As a rule, Africans do not often express the same kind of romantic love that Americans profess. That is, it is rare that an African "falls in love" with one person to the exclusion of all others. On the contrary, the kind of love Africans most often express is familial love toward a large number of people. Consequently, the practice of parental choice of a mate formerly posed few serious problems. Today, many young people in Africa, especially those who have been exposed to Western cultures, demand greater freedom in selecting a marriage partner. Nevertheless, the wishes of their parents are still a serious matter. In addition, prevailing customs associated with marriage often preclude individual choice in selecting a mate. At the same time, the influence of Western cultures and urbanization have created conflicts which unmarried men and women must try to resolve. Read the letters from the column "Tell Me, Josephine" to gain insight into some of these problems.

6. Read letters No. 1, 2, and 3 and answer the following questions:

   a. What problem does the young man face in letter No. 1?

   b. How can you tell that the young man feels deeply for the girl?

   c. Do you think the advice from Josephine is sound? Explain.

   d. What are some of the marriage problems faced by two people of different racial or ethnic backgrounds in our society?

   e. In letter No. 2, why do you think the parents would rather have cattle than money?

   f. In letter No. 3, Josephine tells the writer to disregard "tribal" customs. This is directly opposite to what she told the writer in letter No. 1. How do you account for her change of view?

   g. Look in the "Ann Landers" or "Dear Abbey" column of your local paper and find letters that reveal the kinds of problems young unmarried Americans are trying to resolve.

7. Pretend that you are a member of an African family. If you are a young man, make a list of goods that your family might offer to another family as a "bridewealth." If a young woman, list the goods that you would like for your family to receive. Be sure that your "bridewealth" consists of goods in contemporary American life, and that they are goods which your family can afford or has access to. Among most ethnic groups today, however, bridewealth is paid in money.

   a. What purpose does the wedding ceremony serve other than simply uniting two people as man and wife?

   b. The marriage process in African societies involves a number of steps and procedures. Do we have this equivalents in the U.S.? Explain.

LESSON III: Family Structures

Now that students have dealt with familiar aspects of marriage (its purpose, choosing a mate, and the marriage rites), they may be introduced to more provocative and more complex topics.

In this lesson, the student will learn:

1. To differentiate between polygyny and monogamy.
2. To compare and contrast the extended family and the nuclear family.
3. To perceive the difference between matrilineal and patrilineal societies.
4. To recognize the importance of kinship systems, lineage, and ancestors.
5. To compare and contrast American family structures with African family structures.
6. To evaluate African family structures as effective bases for human survival in Africa.
7. To identify those features of African family structures which might tend to strengthen any cultural group.

Procedure

Select the key concepts from the objectives listed above and write them on the board. Point out that in American society we practice a form of marriage called "monogamy." Discuss with the students what the term means. Stress that in American society the term "family" refers to a husband, a wife, and any children they may have. This is what is termed a "nuclear family." In African societies, family means more than this. In addition to the nuclear family, an African family may consist of a husband, wife, co-wives, the children of all co-wives, uncles, aunts, grandparents, older relatives, and ancestors. This kind of family structure is referred to as an "extended family." Point out that one of the conditions that leads to an extended family is the practice of polygyny.

At this point the teacher might give students an opportunity to ask questions about the practice of polygyny. The teacher should have studied carefully from the chapters on African family structures in the references by Mbiti and Bohannan and Curtin listed in the Books for Teachers (Enclosure #1).

Materials and Activities

Source of Readings:

1. Aig-Imoukhede, Frank. "One Wife for One Man." in Nigeria-The Land, Its Art and Its People, edited by Frederick Lumley.
2. "Lopore and His Family." A case study from World Cultures by Clarence L. Ver Steeg.

3. Legend on the origin of matrilineal and patrilineal families in The Drum Speaks by Vera Mitchell.

Filmstrips:

A Village Family of Modern Africa. (Afro-Am Publishing Co.)

A City Family of Modern Africa. (Afro-Am Publishing Co.)

Films:

West Africa: Two Life Styles (African Studies Program, University of Illinois, 1208 West California, Urbana, Illinois 61801). May be borrowed free of charge. This film contrasts and compares urban and rural life in Ivory Coast.

Questions for Discussion:

1. Write a paraphrase of the poem, "One Wife for One Man."
2. According to the author of the poem, what are the advantages of having more than one wife?
3. Read the case study of "Lopore and his Family."
4. On a map of Africa locate the country of Uganda.
5. From the diagram on p. 117, locate the households of Lopore's four wives. This structure is often referred to as a "compound."
6. Identify the family members who live in the compound.
7. How does Lopore solve the problem stated by Bohannan and Curtin that "it is really the kitchen that they (women) refuse to share"?
8. Lopore experiences difficulties with his wife Ngira. Are these difficulties caused by his polygynous marriage or by Ngira's personality. Explain.
9. Answer questions 1, 2, and 4 at the end of the case study.
10. Ask each student to make a list of all the people who live in his or her household. Decide whether or not any of the students have what could be called an "extended" family. Some American families, especially Black families practice or have practiced a form of the extended family.
11. Divide the students into two groups. Let each group represent an extended family, with parents, uncles, aunts, grandparents, children, co-wives, etc. Arrange a marriage between the two families, using an intermediary to make the initial contact and establishing the bridewealth.

Evaluation:

Students should be evaluated according to their participation in Activity 11 above, which should demonstrate their ability to become involved personally in another culture.

LESSON IV: Kinship Systems

An important phenomenon among many African societies is a strong kinship system. African societies are made up of persons who almost always identify themselves in terms of a group which acts to defend, rule, and direct the group collectively. The largest of these groups is the nation, but within the nation there may be smaller ethnic groups (e.g. Ashanti, Mandinka, Igbo, Yoruba), families, age sets, associations, secret societies, etc.

In this lesson, the student will learn:

1. To delineate the general structure of an African kinship system.
2. To evaluate the influences of the kinship system on the individual and on the group.

Activities and Materials:

1. Assign students to read from Mbiti, pp. 136-142.
2. Refer students to Enclosure #3 and have them view the diagrams from an opaque projector or construct large posters using poster board and different colored magic markers. Identify the terms according to the following information:

GOD: The Supreme Being - The All-Seeing One - The All-Wise One.

NATURAL GODS: Pantheons - including the god of the sky, of the rain, of the mountain, of the river, etc. Natural gods and the ancestors act as intermediaries between God, the All-Seeing, and human being. Natural gods may act for or against the group, according to their caprice.

ANCESTORS: One's ancestors are those persons who have past the stage of death and whose spirits remain with the group to see after the well-being of their relations. Not everyone who dies becomes an Ancestor: only those who led exemplary lives, made a valuable contribution to the group, and died in good standing in the community.

ELDERS: The oldest persons in the group; grandparents, great grandparents, uncles, etc.

PARENTS: The biological mothers and fathers of children.

UNCLES AND AUNTS: These are the individuals through whom descent is reckoned and inheritance passed on.

OLDER CHILDREN: Older brothers and sisters have responsibility for a degree of the care and protection of their younger brothers and sisters.

YOUNGER CHILDREN AND INFANTS: Children are always subordinate to those older than they.

Enrichment: Viewing and evaluating the film and filmstrips.

Evaluation:

Students will construct a model line drawing showing the line of authority in the American family. Select several which best depict the American family structure and place it on the board for evaluation and discussion.

Students will be able to list five ways in which a strong system of kinship serves to regulate and preserve the group.

LESSON V: The Birth Role of Children

The birth of a child is one of the most important events in the African family. A newborn baby represents the reincarnation of an ancestor, and the cycle of life completes or begins another round. To many Africans children represent the only real wealth, for they symbolize prosperity for the group. At the time of birth, there is usually a special ceremony to welcome the newcomer and give him or her an appropriate name. Because of the extended family, African children tend to love and be loved by a large number of people. Also, because protection and guidance are the responsibility of the entire group, the African child grows up with a deep sense of belonging and security. In addition, the discipline of children is collective. It is difficult for the child to break the established codes of behavior because he or she is surrounded by concerned and watchful older siblings and adults.

In this lesson, the student will learn:

1. Compare and contrast the role of children in African and American societies.
2. To illustrate ways in which children function in African life.
3. To value shared responsibility in the care and protection of children.
4. To recognize possible alternatives to present-day practices of child care in our own society.
5. To experience African naming practices.

Activities and Materials

Source Readings:

1. Acquaye, Alfred Allotey. Children of West Africa.
2. "Song of An African Mother to Her Firstborn." in Drachler, Jacob. African Heritage.
3. Brown, Roger K. and Felix N. Eburouh. "African Names: The Case of the Igbo of Nigeria." African Studies, University of Illinois.
4. Adjaye, Joseph K. "African Names: The Case of the Akan of Ghana." African Studies Program, University of Illinois.

Slides:

Children in East and West Africa. African Studies Program, University of Illinois.

A Day with Three Nigerian First Graders. African Studies Program, University of Illinois.

Begin the unit by reading the poem, "Song of An African Mother to Her Firstborn." Ask students to analyze the poem in terms of the following questions:

1. What is the feeling of the mother toward her child?
2. What features of the baby please the mother most?
3. Why is she only playing at naming her son?
4. Read the lines that reveal the reincarnation of the ancestor through the child.
5. What does the mother mean by the line, "Now indeed I am a wife"?
6. Read the lines that best reveal the mother's pleasure.
7. What does the poem say about immortality?

Next, using an opaque projector, view pictures of African children from Acquaye. Point out the ways in which African children are similar to American children.

View the slides on African children. Ask the students to bring pictures of babies in their own families for converting into slides.

Involve students in an African naming ceremony in which each student will choose an African name for the rest of the semester or school year. Use the names from one or both lists enclosed.

Evaluation:

The student will write a paper on the problems he or she perceives in American marriages, family life, and child rearing, and suggest ways in which African traditions might be adapted to solving those problems.

Enclosure #1

BIBLIOGRAPHY

Bohannan, Paul, and Philip D. Curtin. *Africa and Africans*. Garden City, N.Y.: The Natural History Press, 1971. Recommended reading for a simple introduction to traditional African societies and history.

Burke, Fred. *Africa*. Boston: Houghton Mifflin Company, 1974. A simplified history of Africa from the early period of North, East, and West African nations. Could be used as a basic text for students.

Davidson, Basil. *The African Past*. New York: The Universal Library, 1967. An anthology of selected historical writings, this text chronicles the growth of African societies from the most remote antiquity to the present century. A valuable source combining the findings of anthropologists, archaeologists, and heretofore little noted African and European writers.

———. *The African Genius*. Boston: Little, Brown, and Company, 1969. Recommended reading on basic African ethnography and colonial social history.

Hall, Barbara, ed. *Tell Me, Josephine*. New York: Simon & Schuster, 1964.

Mbiti, John S. *African Religions and Philosophies*. Garden City, N.Y.: Doubleday and Company, 1970. This text presents a comprehensive, scholarly study of African life, showing how religion is manifested in all aspects of African culture.

Moore, Clark D., and Ann Dunbar. *Africa Yesterday and Today*. New York: Bantam Books, 1968. Citing passages from well-known authorities, the editors attempt to draw together a composite of facts, thought, and opinion on African history and cultures.

Mojeckwu, Christopher C., et al., eds. *African Society, Culture and Politics*. Washington, D. C.: University of America, 1977. Included in this introduction for undergraduate students are selections on the development of African societies from the pre-industrial period to the present.

Skinner, Elliott P., ed. *Peoples and Cultures of Africa*. This collection of readings on Africa, compiled by the editor for the purpose of contributing a better understanding of the continent and the peoples, is designed for the student and layman interested in obtaining an overview of the traditional cultures of Africa.

Turnbull, Colin M. *Man in Africa*. New York: Doubleday, 1976. A description of African societies, with archaeological and historical background.

Achebe, Chinua. *Things Fall Apart*. Greenwich, Conn.: Fawcett Publishing Company. This is a sourcebook of information on Ibo village life. At the same time, this popular novel is a classic commentary on the impact of Christianity and colonialism on traditional Nigerian culture.

Laye, Camara. *The Dark Child.* New York: Farrar, Straus and Giroux, 1954.

Drachler, Jacob, ed. African Heritage. A collection of stories, poems, and essays, this anthology contains literature handed down in the oral tradition of folktales and songs, along with the best writings from modern African writers.

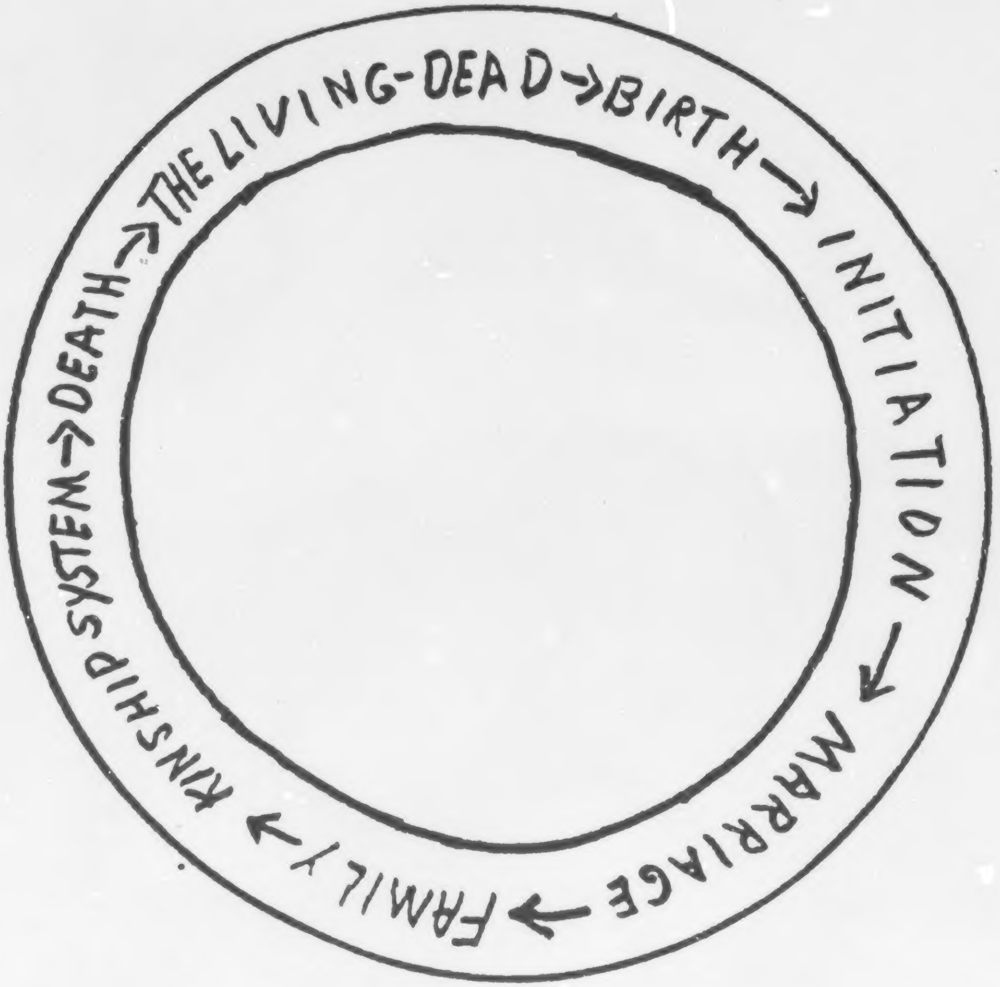
Miller, James E., and Robert O'Neal. Black African Voices. Glenview, Illinois: Scott Foresman, 1970. This anthology provides a wide selection of folktales, poetry, short stories, essays, and biographies that have been chosen especially for classroom use.

Rich, Evelyn Jones, and Immanuel Wallerstein. Africa-Tradition and Change. New York: Random House. This is a comprehensive overview of contemporary Africa, including pre-history and historical background.

Enclosure #2

THE CYCLE OF LIFE

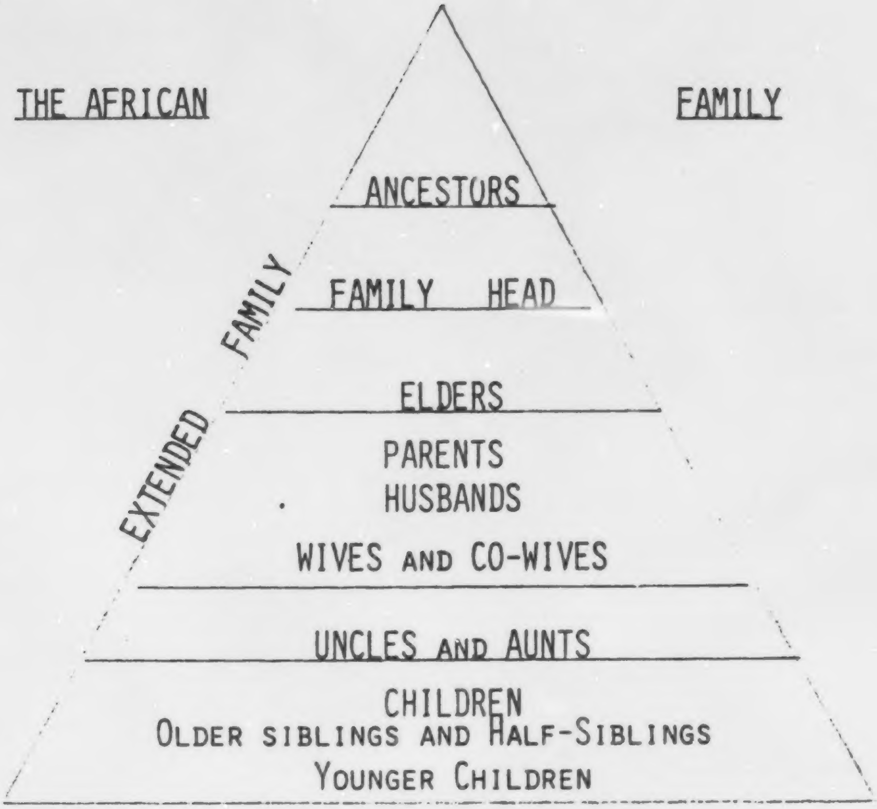
IN


THE LIVING-DEAD →
BIRTH →
INITIATION →
MARRIAGE →
FAMILY →
KINSHIP SYSTEM →
DEATH →

THE AFRICAN FAMILY

Enclosure #3

THE AFRICAN FAMILY


ANCESTORS
FAMILY HEAD
ELDERS
PARENTS
HUSBANDS
WIVES AND CO-WIVES
UNCLES AND AUNTS
CHILDREN
OLDER SIBLINGS AND HALF-SIBLINGS
YOUNGER CHILDREN
EXTENDED FAMILY

TIER OF RESPONSIBILITY

"INTRODUCING AFRICA IN THE CLASSROOM"

An Instructional Unit for Seventh Grade Social Studies

Part I

by

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Champaign, Illinois

This teaching unit on Africa was developed as part of an inter-disciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1979. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

Outreach Director
African Studies Program
1208 West California, #101
Urbana, Illinois 61801

AFRICA

Sleepy giant
You've been resting awhile
Now I see thunder
And lightning in your smile.
Now I see
The storm clouds
In your waking eyes:
The thunder
The wonder
And the new
Surprise
Your every step reveals
The new stride
In your thighs.

Langston Hughes

You are not a country,
Africa,
You are a concept,

I'm great
I'm African

Is Africa a sleepy giant, or are we just awakening to the reality of Africa after having seen her with our near-sighted vision? Has Africa been resting, or are we putting to rest the idea that Africa exists for the rest of the world?

INTRODUCTION

When I lived and taught in Turkey, I developed a formula to help my American students understand culture, how cultures develop, and how and why cultures change. I found that my American students, who were living in an American enclave in a different culture, were not experiencing this culture, could not or would not understand this culture, and believed any culture other than their own to be inferior. The formula resulted from inquiry into why people live the way they do. We discovered that environment and man's interaction with or adaptation to this environment could, to a large extent, explain culture and why cultures vary throughout the world. The formula is simple but can be used in social studies, science, or language arts. The formula reads: Environment (man-made or natural) causes problems, and when people react to these problems (adapting to their environment or trying to alter their environment), they create a culture. Environment ⟶ Problems= Culture =

$$\begin{tikzcd} E & P \arrow[l, bend left] & = C \end{tikzcd}$$

It must be stressed that cultures have histories, either written or unwritten, and are dynamic. Many things can influence the creation of culture. Thus, the formula must be shown as ongoing, almost cyclical, because cultures aren't static, and the development of culture will have an effect on the environment which in turn affects problems and once again the culture. This formula is used merely as one approach to helping students understand culture and cultural change, and it has proven to be an effective device to introduce students to this difficult concept. A controlling idea of this formula is man's adaptation to environment.

Included in an understanding of culture, must be the idea of culture being the product of man's and woman's work which includes man-made things as well as dreams and ideas. Dr. Uchendu's metaphor of society being an incubator of culture with the reminder that not all incubators hatch eggs is an intriguing notion to add to the formula. The environment could be seen as the incubator and some environments are more conducive to rapid development of culture. A final idea to be stressed is that cultures might be receptive to cultural forces or they might be resistant to cultural forces. The ideas of continuity and change will be central to a study of any culture. Cultural change or resistance to change can be shown by using the formula. Any time something or someone alters the environment or creates problems, there will be cultural resistance or cultural change. The arrival of the Europeans in Africa fits very nicely into this formula, and students can predict cultural resistance or cultural change as a result of this intrusion.

Part of the problem with our TABA Social Science Units: People in Change is that there is no structured introduction to the units. Rather than building a foundation for study, the students are plunged into a culture. The books are collections of narratives with many gaps and a lack of sequence which often causes problems when trying to fill in the gaps. The first part of this curriculum unit is an attempt to introduce our students to the continent of Africa by assessing their knowledge and misinformation and to acknowledge the existence of myths and stereotypes. In addition, through this introduction the formula $E \longrightarrow P = C =$ will be used to look at the environment of the continent, predict problems, and formulate hypotheses for student inquiry into African cultures. In this way, diversity will be established before plunging into a particular cultural group in West Africa.

ACTIVITY I
PRE-TEST A

Complete these sentences as rapidly as possible, using the first idea or phrase that comes to you.

1. Africa is

2. African people are

3. When I hear the word Africa I think of

4. Africans probably think America is

5. Africans probably think Americans are

6. Some things I know about Africa are

7. I would like to go to Africa because

8. I would not like to go to Africa because

ACTIVITY II
Pretest B

This is a word association game. When I say a word, I want you to write down the first word that comes to you. I will say the words quickly, and I will not repeat any of the words. Number your papers from one to twenty.

1. animal
2. land
3. people
4. clothing
5. transportation
6. communication
7. weather
8. house
9. work
10. resources
11. leader
12. game
13. color
14. country
15. recreation
16. education
17. stories
18. music
19. family
20. food

Using a rectangle or the actual shape, draw to scale Africa and the United States so that you show how they compare in size.

Collect the pretests for use with Activity 4. The pretests should be tabulated and the results placed on butcher paper, overlay for overhead projector, or on a ditto.

ACTIVITY 2

Use the ideas of SPECK of knowledge and SPECULATION to begin to generalize and hypothesize. This activity will begin an ongoing gathering of information, verifying specks of knowledge, and refining, altering, or disregarding speculations about Africa in general, and Nigeria, Kenya, and Tanzania in particular.

Tape large sheets of butcher paper to the blackboard. If possible, use large rolls of different colors so that specks are on one color and speculations are on another color.

Tell the students that we are going to list all of our specks of knowledge about Africa. Each contributor will write his or her speck of knowledge on the speck paper in felt tip pen. No comments will be made about any speck of knowledge. There are no right or wrong contributions, and the contributions can be fact or fiction.

When the specks of knowledge have been listed, students will then try to write speculations related to these specks of knowledge. These lists will be posted for the duration of the unit and will serve as a focus of inquiry instruction.

Ask students if they think all of their specks of knowledge are facts.

Where did they obtain their specks of knowledge?

Are the specks accurate, verified, reliable information?

If some of the specks are not facts but misinformation, what does that say about our speculations?

Where do people get inaccurate or partial specks of knowledge?

What might happen if we have just a speck of knowledge?

How might people use inaccurate specks of knowledge?

What are some consequences of using inaccurage specks of knowledge?

How should we find out whether or not our specks of knowledge are accurate?

How can we know if our sources of information are reliable? What questions should we ask about sources of information?
We might ask WHO(African, reporter, historian, traveler, etc.), WHEN(copyright), and WHY(purpose).

ACTIVITY 3

Students will classify specks of knowledge and speculations.

Ask students what categories are missing if we want to really understand Africa and its people. Add categories so the list is fairly complete. These categories can be later used to formulate Environment —→ Problems=Culture=.

This list of specks and speculations will be the focal point of inquiry instruction. As we learn about Africa and its people, specks will be modified or crossed off the list if found to be untrue. Tentative words will be added to speculations, and they too will be altered or crossed off until, at the end of our unit, we have only accurate information and generalizations. Each time a speck has been verified as fact, it will be written on an index card, categorized, and placed in a data bank for student use. Students will also be keeping a notebook in which verified information will be kept. This notebook will be used for many tests which encourages students to keep a well-organized notebook.

ACTIVITY 4

Use information from pretests from Activity 1. Students should have already learned about stereotypes during our group guidance activities and short story unit. Review if necessary.

Ask students if they can identify any stereotypes from the tabulated lists. Can they add any stereotypes that people often have when thinking or talking about Africa?

Where do these stereotypes come from?
(A collection of cartoons, phantom comic strips, or Tarzan movies can be used to examine stereotypes and sources).

What should we do about stereotypes?

ACTIVITY 5: Give students copies of poems by two Harlem Renaissance poets. Read poems aloud.

What is Africa to me:
Copper sun or scarlet sea,
Jungle star or jungle track,
Strong bronzed men, or regal black
Women from whose loins I sprang
when the birds of Eden sang?

Countee Cullen

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like rivers.

Langston Hughes

Who are these poets?

How do they see Africa?

Why do you think they have the feelings they do?

Do you think their perceptions are accurate?

What mental maps do they have in their minds?

Depending upon the students, a discussion of the Harlem Renaissance writers might be in order.

ACTIVITY: Students will write a poem Africa or Africa is.

ACTIVITY 6: Show a montage of slides (cities, villages, houses, people, markets, festivals, etc.) with tape of African traditional and modern music. The montage should indicate diversity, rural and urban, traditional and modern, North, East, West, and South Africa.

Ask students to write down as many things as they can remember after viewing montage.

Why do they seem to remember certain things?

Ask students if they want to alter any of their specks or speculations that are posted in the room. Make appropriate changes or additions.

Discuss why changes were or were not made.

Students should define the following words:

diversity
rural
urban
traditional
modern

ACTIVITY 7

Establish the size of the continent of Africa: Compare students' pretests comparing size of Africa and the U.S. with overhead projection which places U.S. and China inside the continent.

Why are we often uncertain about the size of places outside of the U.S.?

Give each student an outline map of Africa, a clear acetate sheet or a piece of siranwrap, and markers.

Locate equator and draw on outline map.

Locate oceans and label on outline map.

Locate major rivers and label on outline map.

Based on the above information, students will predict climate regions and draw and label on their acetate overlay or on the siranwrap.

Give students a second overlay sheet. Students will predict vegetation areas and label on overlay. These predictions will be based on the climate predictions. Establish the notion that climate influences vegetation.

Discuss reasons for student predictions.

ACTIVITY 8

Using source books, students will place major landforms on their original outline maps.

Discuss how landforms affect climate and vegetation.

Ask students what else might affect climate and vegetation. (winds, altitude, rainfall, soil)

Establish that climate, weather, soil, vegetation, and landforms form the natural environment. How does encironment affect people? What problems might the environment cause?

ACTIVITY 9

Using sourcebooks students will compare their predictions with actual maps of vegetation and climate regions.

Students will make a map of climate regions and a map of vegetation regions for their notebooks.

Large maps that were made in previous years will be posted in classroom.

ACTIVITY 10

Students will look at a map of average rainfall and charts showing rainfall distribution. Students will compare rainfall in Africa to rainfall in Illinois. Through discussion and reading students will realize that climate is more likely determined by amount of rainfall rather than temperature. Length of growing season is not as relevant as wet and dry season.

Wind systems should be studied. This could be done through the science class. Emphasis should be placed on the effect of wind on environment.

Inquiry into tropical soils and their effect on agriculture and people. Again, this could be done through the science class.

Using climate and vegetation maps, information on rainfall and tropical soils, students will predict population distribution (using terms sparse and dense) and possible occupations of people in different areas of Africa.

Make additions and corrections to specks and speculations.

Begin working with formula E → P=C= to list factors under environment, problems caused by environment, and possible solutions(culture).

ACTIVITY 11: Ecology slides. These same slides will be used as a post-test at the end of the unit.

For each slide, students will describe what they see (environment).

Students will predict problems that might be caused by the environment.

Students will predict whether or not the area would be sparsely or densely populated.

Students will predict what the people do who live in the region, the types of houses in which they might live, the social organization that they might have developed (family and community organization, things or ideas that might be important to the people (values), and any other aspects of culture that students think might be reasonable.

Students could work in small groups to compare and discuss their predictions.

The slides could be shown as a method of teaching the students about certain areas and how different cultures developed in a given region.

ACTIVITY 12

Students will use sourcebooks to describe and locate deserts, rainforests, and savanna regions of Africa. These descriptions will be written in student notebooks.

Students should discover that savanna regions, not rain forests, make up the majority of Africa.

Inquiry question: African rain forests used to attract big game hunters. Students should find information to support or refute this statement.

ACTIVITY 13

Using an opaque projector, show a map of Africa 1000 years ago, a map of Africa in 1880, a map of Africa in 1914, and a map of Africa today.

Students will write generalizations based on maps. Possible generalizations: English, French, and Portugese might be spoken in Africa. Today there are more than 50 countries. Boundaries have changed. Africa was colonized at one time.

Using an opaque projector, show a map of language families and a map of ethnic groups. Students will write generalizations that they think can be supported by the maps. (Modern boundaries do not appear to correspond with ethnic boundaries. Africa is a diverse continent. Many languages are spoken in Africa. There are many different groups in Africa.

Students will write a hypothesis to explain why they think that the modern boundaries exist and why these boundaries seem to be different from boundaries 1000 years ago. Students will be asked to consider cause and effect of these boundaries. The cause will be represented by their hypotheses and the effect will be written in the form of a speculation.

Students will write speculations concerning language groups and ethnic groups. Add speculations to wall chart.

ACTIVITY 14

Since we have discovered that Africa is a large and diverse continent, how might we divide Africa into regions of study? Discuss why students would divide the continent in these ways?

Tell students we will be studying Africa south of the Sahara, or sub-Saharan Africa. Why?(the Sahara Desert is a natural barrier.) What do they think might have been the relationship between Sub-Saharan Africa and Africa north of the Sahara?

ACTIVITY 15

Pass out copies of TRAVCOA travel guides to Africa and North Africa.

Four areas of Africa are described as: "the west with its exciting tribal life; the east with its teeming herds of wild animals; the south with its sophisticated cities; and the historically rich Sahara regions of the north."

Why do you think Africa was divided into these four regions?

Who do you think wrote the generalizations to describe these regions?

Do you think Africans would describe the regions in the same way?

As we begin our study of Africa, keep these descriptions in mind. Your job is to alter these descriptions so that they are more accurate and to try to decide how an African might describe his or her country and region.

Discuss the words tribe and tribal life as pejorative or downgrading terms. pp. 171-172 in THE WAYS OF MAN should be used. "An African Chief Speaks" is a good treatment of the use of the word tribe and makes the point that we do not use the word when describing groups in Western culture.

ACTIVITY 16

"These new African states are dedicated to modern development, and old traditions will not long remain. Therefore, now is the time to visit these people before the vestiges of a primitive culture are eradicated forever." from TRAVCOA TRAVEL GUIDE TO AFRICA AND NORTH AFRICA.

What speculations is this writer making about African cultures?

What specks of knowledge is he or she using to make these speculations?

Do you think this statement is accurate?

Discuss the word primitive. What other word might we use instead of the pejorative word primitive?

What are your reactions to visiting these people before "their primitive culture is eradicated forever?"

What might cause a change in traditional cultures?

Who do you think might change more quickly or be more receptive to change?

What kinds of changes do you think you can predict for Africa?

SUPPLEMENTARY ACTIVITY

South Africa: a discussion based on Last Grave at Dimbaza. "Tell Freedom" and "Let Me See Your Pass, Kaffir" can be read in preparation for the film Last Grave at Dimbaza. See Suggestions for Use of Supplementary Student Resources for resource material on South Africa. "Tell Freedom" and "Let Me See Your Pass, Kaffir" are found in Through African Eyes, by Leon E. Clark (editor): Volume II, From Tribe to Town: Problems of Adjustment.

Resource people from the African Studies Program should be utilized during the discussion of this film. This is such a powerful film. A follow-up activity would be to collect supplies for displaced children in Southern Africa.

Letter writing activities might also be used as a follow-up.

Students might assess their own feelings and look more closely at racial equality in the U. S.

BIBLIOGRAPHY
PART I

STUDENT REFERENCE

Africa: People in Change. Reading, Mass.: Addison-Wesley, 1975.

The Ways of Man: An Introduction to Many Cultures. New York: Macmillan Publishing Co., Inc., 1974.

Afro-Asian Culture Series. New York: Barron's Educational Series, Inc., 1974.

Africa: Today's World in Focus. Boston, Mass.: Ginn and Company, 1965.

Africa: South of the Sahara. New York: Macmillan Company, 1968.

TEACHER REFERENCE

African Studies Handbook for Elementary and Secondary School Teachers. University of Massachusettes, 1971.

> This is available from the African Studies Program Extremely useful for pretest ideas and "The Body Ritual of Nacirema" for teaching "other" cultures. "Body Ritual Among the Nacerema" (student study sheet) is available from the African Studies Program. Includes detailed lesson plans.

Bascom, William. African Art in Cultural Perspective. New York: 1973.

> Also used in Part II. Chapter 7 has been xeroxed: Southern Nigeria.There are some errors in the text (i.e. discussion of twins in Yoruba culture) Good photographs.

Bohannan, Paul and Phillip Curtain. Africa and Africans. New York: 1971.

Clark, Leon E. (Ed.). Through African Eyes: Culture in Change. New York: Praeger, 1971.

> Series of six sequential paperbacks. Volumes I and II include articles, poetry, and excerpts from novels. This series is intended for use in high school, but some of the selections can be used in middle school. Book III includes an excellent treatment of the slave trade which could be used in eighth grade.

Hall, Susan J. Africa in U.S. Educational Materials: Thirty Problems and Responses. New York: The African-American Institute, School Services Division, 1976.

> Includes myths about Africa and ways to evaluate African curriculum materials. This book has been purchased and included as part of the unit which will be shared by

other teams and used as part of a planned inservice for teachers using this unit.

Murphy, E. Jefferson and Harry Stein. *Teaching Africa Today: A Handbook for Teachers and Curriculum Planners*. New York: 1973.

Excellent chapter on geography. Step by step plans and suggestions. Also includes chapters on history, nation building, Africa and the World, Africa and the U.S., and southern Africa. Excellent guide.

Price, Christine. *Made in West Africa*. New York: 1975.

Excellent book. Can be used as student reference. Survey of African crafts, written for children.

Schmidt, Nancy J. *Resources for Teaching Children About Africa*. Educational Resources Information Center/ Early Childhood Education. December, 1976.

The Peoples of Africa. National Geographic Ethnolinguistic Map. Supplement to *National Geographic*, December 1971. "Africa: Its Peoples and Its Past."

Choices in Development: The Experience of Tanzania & Kenya. Part I and II. (From African Studies Program)

Set of pictures and text. Written by an English woman and published in England for English school children. Part I--excellent suggestions for using photographs and excellent writing activities. Good for generalizing and hypothesizing. Can be used for reading photographs, interpretation, and imagining feelings.
Part II--Urban Development. Good information on ujamaa villages in Tanzania. Development is discussed in African terms for Africa but through British eyes. It seems to be fairly balanced and Africa first is stressed. This can also be used as student reference.

Yoruba Blue: Symbols on Cloth. Education Development Center, Inc., Cambridge, Mass: 1972.

Can be used as student reference. Written as a narrative. Importance of Yoruba cloth and how it is made. Good descriptions and focuses on Yoruba woman who makes the cloth. Available from African Studies Program.

Madubuike, Ihechukwu. *A Handbook of African Names*. Washington D.C.: Three Continents Press: 1976.

Author was born in Eastern Nigeria. Includes history, structure and meaning of names. Also includes naming ceremonies and stresses importance of names. Source for Igbo, Yoruba, Kenya, and Tanzania names.

Money, D.C.. *East Africa in Colour*. Nairobi: Evans Brothers Limited: 1972.

East Africa in Colour. Written for British students. Interesting for its point of view. Can be used as resource for Masai settlement. Available from African Studies Program.

Reuben, Joel and Howard Carstens. Tanzania in Pictures. New York: Sterling Publishing Col, Visual Geography Series: 1972.

Pictures are good for specks and speculations. Can be used to formulate hypotheses. Use for exercises in picture reading, writing captions, and writing descriptions.

Recommend subscription to Africa News. Weekly newsletter for student and teacher use.

RESOURCES TO BE PREVIEWED

Buchi, Emecheta. Second Class Citizen. New York: 1975.

The Slave Girl. New York: 1977.

Bride Price.

Emecheta Buchi is a Nigerian novelist who also writes children's books.

Crane, Louise. Ms. Africa: Profiles of Modern African Women. Philadelphia: Lippincott, 1973.

Accomplishments of 13 women from Ghana, South Africa, Liberia, Sierra Leone, Kenya, Zambia, and Malagasy, who are national leaders in their countries.

Kennerley, Karen. The Slave Who Bought His Freedom, Equiano's Story. New York: Dutton, 1971.

A simplified version of the eighteenth century autobiography written by a Nigerian about his capture and life in the West Indies, U.S., and England.

Ojigbo, A.O. Young and Black in Africa. New York: Random House, 1971.
Autobiographies of seven men and one woman who grew up in Africa from the 18th century to the present.

Pfieffer, Melissa. Changing Africa Through Its Children's Eyes. Thompson, Conn: Inter Culture Associates, 1971
Liberian school children (fourth graders) wrote essays describing Liberian village life. One essay describes how to build a house.

White, Jo Ann (comp.) African Views of the West. New York: 1972.
Anthology of writings by Africans on colonial experience, independence, apartheid, and the future.

PERIODICALS

Special Issue on Africa. Social Education. Vol. 35, No. 2, February 1971.

FILMSTRIPS: Available from African Studies Program.

Everyday Life in Nigeria. Filmstrip includes script. This could be used for student writing activities since no cassette is included. Overview of frames: compound, yams, burning bush, sorghum, rice, oil palms, cocoa, market scenes, mortar, guinea corn porridge, yam flour, village well, blacksmith, wood carver, builder, basket and mat making, dyeing cloth (adire cloth), Oshun shrine, muslims at prayer, tropical problems with agriculture, rural economy, developing economy, subsistance and export crops, water problems, crafts, marketing and trade, industrial and port development. Good for hypothesizing, generalizing, and understanding link between climate and vegetation and economic crops. Also good for showing cultural diversity. Also shows new yam festival.

Nigeria: A Short Introduction. Slide set includes script. Overview of frames: Houses of Parliament, museum, forest region, palm wine tapper, grassland, camels in Kano, cattle, farm plots, terracing, yams, children on farm plots, fish nets, peanut mounds, markets, lorry park, compound, Efik burial shrines, Christmas dance, Igbo social criticism dance, masked dancers, Sallah Festival (Muslim). This filmstrip could be shown first and students could formulate hypotheses. Everyday Life in Nigeria could be shown to test these hypotheses or as a test. Filmstrips without cassettes are good for evaluation purposes and for writing activities.

FILMS: AVAILABLE FROM AFRICAN STUDIES PROGRAM.

Benin Kingship Ritual (also slide set and study guides).
Used to show interrelatedness of art, music, and literature.

Gelede. Masquerede, weaving, divining with palm nuts. A bit staged, but a good film of preparation and demonstration of masquerede to emphasize that the masks we see are just part of a masquerede and art, music, and literature must be viewed in its social or religious context. (available on special loan only)

SELECTED HANDOUTS FROM AFRICAN STUDIES PROGRAM

"Body Ritual Among the Nacirema" (student study sheet) Satire on American culture. The bathroom as an American shrine. Excellent for teaching about "other" cultures.

The Kola Nut in Traditional Igbo Society of Nigeria.
Land and Contemporary Politics Among the Pastoral Massai
Palm Tree in West African Society
Oil Palm in West African Society

A resource packet of handouts will be assembled and included as part of this unit and will be used during teacher inservice before the unit is taught.

SUGGESTIONS FROM STUDENT SUPPLEMENTARY RESOURCES:

The Ways of Man. This is a much better text than the TABA manual. It includes excellent maps and charts and graphs, and it also makes use of exerpts from literature by Africans and poems by African poets.

Page 149--Basic comparisons, map and bar graphs.
150-155--Excellent maps and graphs for climate and vegetation and rainfall.
158-159--Descriptions of East African highlands in Kenya and rainforest.
156-157--Pictures and places game.

160-- Draught on the Savanna, from Things Fall Apart.
161-- "Rain-Making Litany"
162-- Description of Kalahari Desert
164-168--Rich Land? Poor Land? Map of tsetse fly area.
166-- map of mineral resources
167-169--people
170-- languages
171-- "An African Chief Speaks (about tribes)
173-- farming people
183-- read pictures
186
187-- Afikpo Ibo
193-- Yoruba
197-- Pastoral people
199-- "Lopore, a Boy of Dodoth (cattle people in Uganda)
211-- Family and Kinship
213-- Land and ancestors
215-- "Forefathers" poem
216-217--Marriage from Things Fall Apart
218-- age groups, age-village system
221-- education within family
234-- using evidence to draw conclusions. Deductive reasoni
247-251--"School for Peter" from Tell Freedom by Peter Abrahams
258 from A Wreath for Udomo, by Peter Abrahams. reaction to be educated by Europeans.

TODAY'S WORLD IN FOCUS--This book is for better readers. Can be used for introducing myths and stereotypes.

p. 11	Map and sketches of vegetation regions.
p. 10	Mention of flag in Nigeria. Green background with white mosquito in center, a symbol for the climate keeping white Europeans from settling in W. Africa.
p. 29	Southern Africa. Some problems with treatment. i.e., even under apartheid, Africans are better off economically than the people. This does not make up for lack of freedom. It is questionable whether they are better off economically.
p. 92	Agricultural and mineral resources
p. 113	comparison of African sculpture and Italian, Modiglian

Africa: South of the Sahara. For better reader. Prologue is good for dispelling myths.

p. 13--good maps (rainfall and physical features
p. 27--map of population density and language families
p. 43--slave trade
p. 54--Africa in 1880
p. 56--Nkrumah, right to decide own destiny.
p. 59--Africa in 1914
57-61--Colonial approaches
69-70--South African racial policy
71 "Life Between Two Worlds," Masai student.
72 Meaning of tribe
75 Two African Communities
76-77 Yoruba Way, diagram of compound
78-79--Acholi, diagram of homestead
79 functions of descent groups
82 traditional marriage
83 polygeny and children
85 urban Africa
86 West African cities
87 White Man's city
89 migrants
91 cost of opportunity
94 religion and arts
102-103 African arts
106-107 Problems of nation building. Exampls of Nigeria
116 Nigerian Children's Song (going to class with clean hands and faces!)
146-147 Africa--Sleeping Giant" by Langston Hughes

Afro-Asian Culture Studies. Includes plateau topography and explanation, Includes maps, rivers, mountains, deserts, lakes. This book is good for data gathering.

p. 145- Descriptions of Rift valley, rainforest, savanna, and deserts.
146- climate and rainfall
147- good map of climate zones
149- languages
151-marriage and family
152-"tribalism" discussion
154-religious beliefs
155- "if able to understand why people believe . . . beliefs make more sense."
157 art
158 characteristics of African sculpture
159 types of masks
159-64--history and kingdoms

167 spread of Islam
168 arrival of Europeans
169 slave trade
171 opened to Western world
174 European imperialism
175 how imperialism changed Africa
180 Today--Problems of Independence
181 Apartheid
182 Bantu Authorities Act, Education Act, general laws of apartheid.
185 Economy, agriculture
186 problems
187 resources
189 use of resources, desire for independent development, why industry has not developed
191 development of trade
192 summary of key ideas
196 Pitogram Exercise--Kikuyu homestead--agree or disagree with given statements

SUPPLEMENTARY ACTIVITY ON MARKETS

Show slides of markets from Turkey, Greece, Mexico, and old outdoor market in Boston before rennovation, and African markets. Show the slides rapidly so that students can't identify people.

Where would we find outdoor markets?
What functions do markets serve?
What similarities in markets did you note from seeing slides?
Are markets and supermarkets incompatible? Do supermarkets take over the functions of markets?
Where would we find the most resistance to a change in the market system?

Article "Farmers Market Comes to Urbana," News Gazette, July 2, 1979.

How is Urbana's farmers market similar to markets in Africa?
How are they different?

Why would these markets be gaining in popularity?
What functions do these markets serve?
Do you think these markets are just fads?

"INTRODUCING AFRICA IN THE CLASSROOM"

An Instructional Unit for Seventh Grade Social Studies

Part II

by

Karen S. McKenzie
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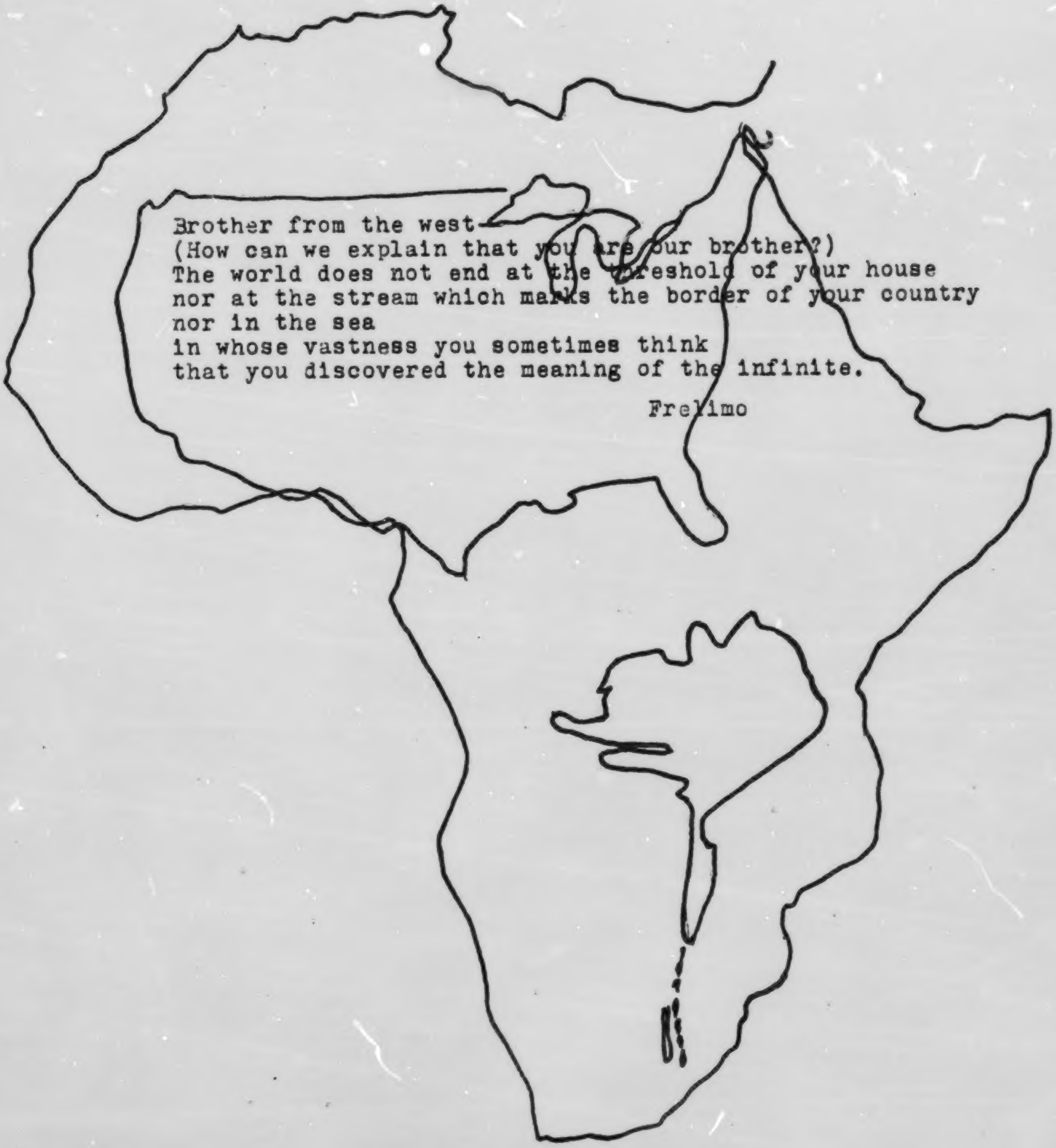
This teaching unit on Africa was developed as part of an inter-disciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1979. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

Outreach Director
African Studies Program
1208 West California, #101
Urbana, Illinois 61801

A STORY, A STORY
Let it Go
Let it Come



Brother from the west—
(How can we explain that you are our brother?)
The world does not end at the threshold of your house
nor at the stream which marks the border of your country
nor in the sea
in whose vastness you sometimes think
that you discovered the meaning of the infinite.

Frelimo

Part I is a general overview which initiates some data gathering, classifying, generalizing, and hypothesizing. These activities have been arranged in a sequential way because the activities tend to build upon previous activities. These activities, however, may be used out of order, may be used to supplement a text, or may be supplemented by other activities. Since this unit is intended to be taught by an interdisciplinary team, many of the activities could be done by a team of two, three, or four of the teachers during blocks of time rather than during arbitrary class periods. Some of the activities could be done by the language arts teacher while the social studies teacher was doing other activities just as long as students had the necessary introductory activities first. Blocks of time seem more appropriate so that the introduction can be completed in a reasonable amount of time. Of course, the team structure, time allotment, and individual teachers will determine how these activities are used.

Part II is intended to supplement those activities taking place in the social studies classroom. They should be coordinated, if possible, so that the students are not reading Burning Grass, for example, while studying the Kikuyu. The activities for proverbs and dilemma tales should be used first to give the social studies teachers time to provide some background before having the students read literature about a certain ethnic group. Team teaching allows this coordination to work more smoothly than if the activities are taught in isolation.

The art unit prepared by Kay Creutzburg will be used along with this literature unit and integrated with the literature where appropriate. The weakest part of our unit is music. More specific activities need to be developed before our unit is taught during the 1980-81 school year. For the purpose of this project, music will be used in terms of its function in the performance of oral narratives. Art, music, and oral literature will be presented as integrated expressions of culture, none of which appear in isolation in African culture. Thus, all three will be integrated when possible and will be brought together in the culminating activities.

I have tried to include several examples for each type of literature used. The utilization of the literature will be determined by the amount of time allotted by the team. Therefore, I have arranged the material not in terms of days, but in terms of activities which can be used in various ways. For example, not all of the dilemma tales need to be used. Also, I will be adding stories, poems, and novels as I review the additional sources listed in the bibliography. This unit is simply a beginning and intended to show how African literature can be used.

The major problem with the African oral literature included in most anthologies is that we are getting only the plot skeleton devoid of the elements which make the stories so culturally rich. These stories can be used, but one must be aware that the stories have often been altered by those who collected them, certain biases of the collector may be present, and the stories are not representative of the African oral tradition of literature. If used alone, they present a false picture to students. One must be cautious when trying to generalize or compare African literature to literature of other countries. Some of the stories which seem to parallel stories from other cultures, may in fact be stories told to the people by missionaries. When Westerners go to Africa to collect stories, Africans may indeed tell some of the stories told to them by missionaries as part of their oral tradition. Caution and further study are the only safeguards when trying to teach this unit. One must try to present literature by Africans rather than just stories collected by Westerners. By searching for additional literature, I hope to eventually replace the dependency on the use of anthologies with more authentic African literature.

PART II

ACTIVITY 1

Brother from the west--
(How can we explain that you are our brother?)
The world does not end at the threshold of your house
nor at the stream which marks the border of your country
nor in the sea
in whose vastness you sometimes think
that you discovered the meaning of the infinite.
Frelimo

from If You Want to Know Me

The African
by Michael Dei Anang

They thought I didn't count
and pushed me round and round
From place to place:
They looked at my face,
and my kinky hair, and wouldn't share
Mankind's good fare
With me;
I' African.

And yet I held my ground,
Although in chains I was bound;
I strove against odds,
And prayed to my gods;
I rose above shame and grief;
Their scorn was brief:
I'm great
I'm African

from Resources for Teaching Children About Africa

We look across a vast continent
And blindly call it ours.
You are not a country, Africa,
You are a concept,
Fashioned in our minds, each to each,
To hide our separate fears,
To dream our separate dreams.

from The Ways of Man
An Introduction to Many Cultures

If we want to know Africa from the inside and through African eyes, what might these three poets want us to keep in mind?

To whom does _they_ refer in the second poem?

How can we avoid being _they_ while reading and studying African literature?

"Body Ritual Among the Nacirema"

This lesson is included in the African Studies Handbook for Elementary and Secondary School Teachers, University of Massachusetts/Worcester Teacher Corps.

It is also available from the Bobbs-Merrill Reprint Series #S185 for $.25.

Student copies of "Body Ritual Among the Nacirema" or copy of African Studies Handbook. Student Study Sheet for "Body Ritual Among the Nacirema."

FOLLOW UP ACTIVITIES:

1. Make a list of those things which you believe represent American culture. Number from 1-10 the 10 most descriptive characteristics of American culture.

What words and/or descriptions make "Body Ritual Among the Nacirema" seem like a foreign culture?

What often keeps people from understanding other people's culture?

2. Write a description of American culture for an African student who has never visited the U.S.

What are some problems with describing American culture?

3. In your opinion, what makes an American different from an African?

4. What should we keep in mind when studying "other" cultures?

Who are you and who would you be in Africa?

In preparation for activities dealing with names and naming ceremonies, students should do the following as homework:

Student will try to give the meaning of his/her name
Write a brief description of his/her family
List ancestors
Describe what is considered proper behavior
List values (what is important to you and your family)
Are your values and beliefs the same as your family's,
your neighbors', as people in your town, in state,
in the U.S.?

"The Case of the Akan of Ghana" will be used to introduce students to the importance of names in West Africa.

Several good sources could be used in addition to the Akan of Ghana. See bibliography for source books for names. "The Naming Ceremony of the Koranko People of Northern Sierre Leone" (handout from the African Studies Center) and "The Case of the Igbo of Nigeria" also from the African Studies Program are good sources. The Case of the Igbo would be best used when studying the Igbo. In addition, I have sent for a Yoruba naming ceremony.

If all teachers on the team did the activity on names and naming ceremonies, one period rather than one entire day could be used. Chapter one from Roots could be used as a follow-up for the student homework assignment. Using "The Case of the Akan of Ghana," students will be given a new name to be used until we study the Yoruba. Students can make name tags and use their African name and their last name on all papers to be handed in. An important question to ask students is, "Do you think that everyone in West Africa follows the same rules for naming their children?" Also, the students should speculate as to whether they think that naming ceremonies are a part of everyday life in Africa today.

Ask students for examples of traditional American stories. (examples: tall tales, fairy tales, fables, myths, legends)

From where did we get these stories?
When did you first read or hear these stories?
Why were you told stories?

What kinds of literature do you think we would find in Africa?Why?
What might be the purpose of African literature?

Tell students that we are going to begin our study of African literature through the oral tradition of literature. Discuss the reasons for an oral tradition and the function of oral literature--to socialize children, to pass on cultural traditions, to teach a lesson.

Students should take notes for their notebooks.

Ask students to write down as many proverbs as they can.

Who uses proverbs? Why do people use proverbs?
Discuss literal meaning and symbolic meaning. Translate some of the proverbs. Proverbs are good sources for studying figurative language.

How might proverbs be used in Africa?
What might we learn about Africa by studying proverbs?

PROVERBS ON PROVERBS

Proverbs are the daughters of experience. (Sierra Leone)
A proverb is the horse of conversation: if the conversation lags, a proverb will revive it. (Yoruba)
A wise man who knows proverbs, reconciles difficulties. (Yoruba)
A counsellor who understands proverbs soon sets matters right. (Yoruba
Proverbs are the palm-oil with which words are eaten. (Ibo)

Discuss what these proverbs on proverbs tell us about the importance of proverbs in African culture.

Why are the two Yoruba proverbs above (a wise man . . . and a counsellor . . .) so similar? Through discussion, students should be made aware of the fact that these proverbs have been translated and some of the cultural details may be missing or unclear because of the translation. This point must be reiterated throughout the unit on the oral tradition of African literature.

A Selection of African Proverbs:

Fulani

He who waits will see what is in the grass.

He who asks questions seldom goes astray.

On the day of death there is no doctor.

There is no tiredness while there is life.

Even a rich and well-dressed man of servile origin will still only be a slave.

Nigeria

He who wishes to barter, does not like his own property.

Seeing is better than hearing.

Evil knows where evil sleeps.

He who is sick will not refuse medicine.

A wealthy man will always have followers.

The dying man is not saved by medicine.

Some birds avoid the water; ducks seek it.

The day on which one starts out is not the time to start ones preparations.

The house roof fights the rain, but he who is sheltered ignores it.

Since he has no eyes, he says that eyes smell bad.

He who is being carried does not realize how far the town is.

He who runs from the white ant may stumble upon the stinging ant.

The stone in the water does not know how hot the hill is, parched by the sun.

The one-eyed man thanks God only when he sees a man who is totally blind.

Someone elses legs do you no good in traveling.

Fine words do not produce food.

If the bull would throw you, lie down.

The bird flies high, but always returns to earth.

If you rise too early, the dew will wet you.

When the mouse laughs at the cat, there is a hole nearby.

Children of the same mother do not always agree.

What the child says, he has heard at home.

If you fill your mouth with a razor, you will spit blood.

Not to know is bad; not to wish to know is worse.

Before shooting, one must aim.

He who has goods can sell them.

When one is in trouble, one remembers God.

Meat does not eat meat.

Before healing others, heal thyself.

A shephered does not strike his sheep.

A bird can drink much, but an elephant drinks more.

Horns do not grow before the head.

If the stomach-ache were in the foot, one would go lame.

Time destroys all things.

Earth is the queen of beds.

Little is better than nothing.

One does not throw a stick after the snake is gone.

One who cannot pick up an ant and wants to pick up an elephant will someday see his folly.

TANZANIA

Ability is wealth.

He who does not listen to an elder's advice comes to grief.

Where there are old people, nothing goes wrong.

Where there are many people there is God.

He who is expelled from his home has nowhere to go.

The good that befalls you is yours and your friends; the evil that befalls you is just your own.

A bad brother is far better than no brother.

To stumble is not to fall down but to go forward.

Where elephants fight, the reeds get hurt.

A brother is as useful as a cooking pot, and a neighbor is as useful as a cooking-pot lid.

The tongue harms more than the teeth.

Do not mend your neighbor's fence before looking to your own.

A sheep cannot bleat in two different places at the same time.

Even the night has ears.

Everything has an end.

We start as fools and become wise through experience.

Even flies have ears.

KENYA

Thunder is not yet rain.

Soon found soon lost.

Home affairs are not talked about on the public square.

Good millet is known at the harvest.

A white dog does not bite another white dog.

Try this bracelet: if it fits you wear it; but if it hurts you, throw it away no matter how shiny.

When you take a knife away from a child, give him a piece of wood instead.

He who is unable to dance says that the yard is stoney.

One finger alone cannot kill even a louse.

After a foolish deed comes remorse.

A man who has once been tossed by a buffalo, when he sees a black ox, thinks it's another buffalo.

He who receives a gift does not measure.

He who does not know one thing knows another.

Do not say the first thing that comes to your mind.

Virtue is better than wealth.

There is no phrase without a double meaning.

Hearts do not meet one another like roads.

One does not slaughter a calf before its mother's eyes.

There is no cure that does not cost.

Seeing is different from being told.

It is the duty of children to wait on elders, and not the elders on children.

Because a man has injured your goat, do not go out and kill his bull.

A man who continually laments is not heeded.

Talking with one another is boring one another.

Absence makes the heart forget.

If a dead tree falls, it carries with it a live one.

(Kikuyu) Two wives are two pots full of poison.

Knowing too much is like being ignorant.

When new clothes are sewn, where do the old ones go?

(Yoruba) When the face is washed you finish at the chin.

(Akan) When a fool is told a proverb, the meaning has to be explained to him.

All sunshine makes a desert.

An old person is necessary in a village.

Love your wife, but do not trust her.

A king is not a relative.

When it is not your mother who is in danger of being eaten by the wild animal, the matter can wait until tomorrow.

If one does not live in heaven he must live on earth among ordinary men.

Even though you may be taller than your father, you still are not his equal.

Five things to make a man cautious: a horse, a woman, night, a river, the forest.

Wood may remain 10 years in the water, but it will never become a crocodile.

Lack of knowledge is darker than the night.

There are three friends in life: courage, sense, and insight.

The man who is carried on another man's back does not appreciate how far off the town is.

The cat always eats the mouse it plays with.

Faults are like a hill: you stand on your own and talk about those of other people.

Bowing to a dwarf will not prevent you from standing erect again.

I will do it later on is a brother to I didn't do it.

Alive he is insufficient, dead he is missed.

When one is at sea one does not quarrel with the boatman.

Death is like a wild animal.

The stick that is at your friend's house will not drive away the leopard.

One who has not suffered does not know how to pity.

If someone calls out "witch, witch," and you are not a witch you will not turn around.

The man who cannot dance will say the drum is bad.

He who hunts two rats catches none.

If you play with a cat, you must not mind her scratch.

It is because of man that the blacksmith makes weapons.

Even the Niger River must flow around an island.

Even the Niger has an island.

When the drumbeat changes, the dance changes.

A dark night brings fear, but man still more.

If a child can wash his hands, he may eat with kings.

ACTIVITIES FOR PROVERBS:

Proverbs can be studied on their own as a way to learn about values and culture. They can be used again with dilemma tales, and they will be found in oral narratives and novels. They can be recalled when studying particular cultures and when looking at traditional societies and the effect of change on these societies. But, it must be remembered and stressed as Ruth Finnegan points out in ORAL LITERATURE IN AFRICA that proverbs have a

> situational aspect. Proverbs are used on particular occasions, by individuals in a particular context, and their wit, their attractiveness, their insights, even their meaning must be seen as arising from that context.

Select a proverb for each student in the class. These may be typed on notecards or typed on a ditto and cut into strips. A circle discussion can be held with each student trying to explain his or her proverb. The student should attempt to explain the proverb in an African context rather than through American eyes.

Students may be given a proverb and asked to draw a picture which translates its meaning for the rest of the class. Students should be reminded of the differences between literal meaning and figurative meaning. For example, the proverb: Wood may remain 10 years in the water, but it will never become a crocodile should not be drawn as a piece of wood in the water. Students should then share their pictures and explain their proverbs. For students who have trouble drawing, magazine pictures make a good substitute.

Students could also be asked to write a narrative to illustrate their proverbs. This narrative could be first written with an American setting and later altered by adding an African setting. The narrative assignment could be assigned at a later date as a test of the student's ability to create an African setting, plot, characters, and theme.

Students could be asked to write a dialogue in which proverbs would be used in conversation. Proverbs are usually used by adults, so children would not speak in proverbs to an adult.

Certain proverbs might be chosen for the proverb of the week. Students might try to model their behavior after the proverb. Students could send each other messages through proverbs, or teachers and students could exchange proverb messages.

Students could create games using the proverbs.

Students could be asked to write a paragraph using a proverb as a topic sentence or as a clincher sentence.

A STORY, A STORY

Let it Go

Let it Come

Hausa stories begin with the narrator chanting "A Story, A Story" and the listeners respond "Let it go, let it come." (Let it go from you,let it come to us.) Ashanti storytellers begin their tales with "We don't really mean to say so; we don't really mean to say so." This avoids giving personal offense and reminds the audience that the person telling the story is just a narrator, and if a listener happens to see himself or herself in one of the characters, one should not take out his or her anger on the storyteller. Hausa storytellers will often end a tale by saying "Off with the rat's head" to remind anyone in the audience who feels libelled to direct any anger at a rat since no offense was intended. Akan tales might end with "This my tale, which I have told, if it be sweet; if it is not sweet, take some elsewhere, and let some return to me."

DILEMMA TALES

Ask the students what a dilemma is. Through group discussion arrive at a definition for dilemma. Add definition to student notebook.

Under what conditions do people find themselves in dilemmas?

Tell students that they are going to listen to and read some dilemma tales.

Ask: Why do you think that dilemma tales are important to African cultures?

Through discussion or handout, it should be brought out that:

1. dilemmas are part of oral tradition of literature
2. in societies where there was no written law, problems might be settled by the eldest member of the group, chief, or group of elders serving as a council. Recall the Yoruba proverb.
3. dilemmas can be used to test children's memories and sharpen debating skills.
4. dilemmas can be devices for teaching ethics or attitudes in personal relationships.
5. dilemma tales must be debated within African cultural context, not through American eyes.
6. There is no right answer!

Students will listen to two versions of the same Hausa story, "Three Sons of a Chief" and "A Test of Skill." Project the slide of a Baobab tree from the ecology series of slides from the African Studies Program while reading the stories. Begin by announcing, "A Story, A Story." Students should respond, "Let it Go, Let it Come."

"Three Sons of a Chief"

"A Test of Skill"

Ask students why these two versions are different.

If these stories are examples of oral literature, who wrote them down?

What happens to the stories when "outsiders" write down the stories for Western readers?

What do we need to know in order to understand African stories?

After listening to the stories, students will debate the dilemma. The debate should be evaluated in terms of the students' abilities to debate in African terms rather than through their American eyes.

Having debated the story, students should make a list of anything learned from the story pertaining to the environment and any cultural details learned from the story.

Students should write a paragraph explaining their solution to the dilemma and reasons for making their choice. Remind them that there are no right answers to a dilemma. They will be evaluated in terms of specific aspects of Hausa culture mentioned in their paragraphs, the use of tentative words when making generalizations, and their attempt to look at the problem through African eyes.

Show the film "The Magic Tree" from the African Studies Program as an opener for discussion and inquiry into family life in Africa and an example of a dilemma tale.

In social studies classes the students should already have discussed and learned some things about the African family. The major concepts to be reviewed are: extended family, lineage (patrilineal and matrilineal), polygyny, age groups, male and female roles in traditional societies, socialization, education, importance of names, traditional vs. modern societies, rural vs. urban societies. It is important to review the idea that in patrilineal societies, the sons remain with their families of birth whereas daughters marry into families but may return to their families in time of trouble. It is important to note the importance of the woman's family to her children.

The literature will be correlated to the social studies as closely as possible, but exact correlation will probably be impossible. Therefore, through questions and discussion, student knowledge will be assessed and necessary background reading will be assigned. Throughout the literature sequence, the importance of the socialization of oral literature will be stressed even though Finnegan in Oral Literature in Africa cautions against the tendency to overstress the functional importance of the African oral tradition of literature. The literature, however, will be used as another vehicle for learning the concepts related to the African family, values, roles, and socialization. The formula E->P=C= established in the introduction will be utilized as one method of understanding why the African family functions as it does and why the family is so important to African society. This formula may also be used to help students understand pressures on the family and how the extended family may change as a result of these pressures.

Before viewing "The Magic Tree"

Ask students if they have trouble with their brothers and sisters. Does one child in the family seem to get more attention than another? How do different individuals react and cope with the problem or existence of several children in a family? Are all children treated equally?

Ask students to draw a diagram of their families. (This activity may be done earlier in the unit and used at this time). How do you think your family compares to other families in your neighborhood, state, in the U.S.?

What might you do if you felt unhappy with your family or any members of your family?

Do you think that it's important for the family to stay together no matter what the cost? Why? How do you think an African might answer this question?

We are going to see a film called "The Magic Tree" about a family in Zaire. Locate Zaire on your map.

Do you think families of Zaire are similar to families in Nigeria?

What might make them similar?
What might make them different?

Through discussion, students should bring out the formula E - / P=C= in terms of a different environment might mean different problems which would perhaps result in a different culture. Customs and traditions of different ethnic groups should also be discussed. The importance of the African family, however, should be the center of discussion. No matter what structure or customs, the family is of central importance.

View film. 11 minutes. Students should be asked to write down specific specks of knowledge from the film: Environment, values, beliefs, problems, life in the new village.

Homework: Write a paragraph answering questions from the film: "Why did Mavungu forget those who cared for him? Why did he honor those who do not love him? Students should discuss the cost of being reunited with his family in a second paragraph. Students will be making speculations, but these should be evaluated in terms of African culture and through African eyes. They should consider whether or not Mavungu was prepared for this reunion. Their clincher sentences could be a proverb or a statement of the theme of the film. Additional questions to think about: why did Mavungu lose his wealth? Did he have happiness while living with the princess in his magic village?

Collect paragraphs written the previous day.

Discuss the specks written down during the film.

Why would Luemba be loved more than Mavungu? Why might strength and beauty be valued?

Speculate as to what African societies might consider beautiful and strong. What might be responsible for these values? Would all groups in Africa agree as to what is beautiful and of value? Why?

Discuss students' ideas of the theme of the film.

Write and refine until acceptable, a group generalization concerning the importance of the family in Africa. Write the generalization on the speculation chart and in notebooks.

Students will read another dilemma, "The Leftover Eye," in their Projection book. As students read the story, some or all of the students may listen to the Interaction tape of the story.

Before story: Discuss symbolic use of the eye. What might the eye represent? Otherwise, students tend to get caught up with the idea that nobody could find eyes and give them away. Discuss the use of fiction to make a point. The eye is so important that it might have been chosen to represent anything of value.

After story: Ask, "What makes this a dilemma?"

List student alternatives for the solving the problem of the leftover eye. Next to alternatives, list consequences. Students should choose what they consider the best alternative in African terms. Using what they know about patrilineal societies and the soman's place in her husband's family, they should debate the solutions to this dilemma.

"A Hunter and his Son" Folktales 2, Interaction, Level 2

Discuss the importance of the first and last sentences before reading the story.

Why begin with "a certain hunter and his son?"
From the last sentence, we know what group of people would tell this story. How do we know? Which group are we talking about? (Hausa)

Worksheet attached. Students will individually answer questions 1,2,3,4,5, and 7. Collect worksheets before the debate.

Debate: This will be evaluated in terms of reasons pertaining to the African family and values and generalizations made from the previous story and film "The Magic Tree."

What similarities exist between the problem in "The Magic Tree" and "The Hunter and his Son?" Who might the people from Zaire be? (this could be answered for extra credit) Compare and contrast what you know about the Hausa of Nigeria and the people from Zaire.

Students will discuss questions 6,8,9, and 10 from the worksheet in groups. Student recorder will list group ideas to be handed in.

WORKSHEET FOR "THE HUNTER AND HIS SON"

1. Why did the son leave his father?

2. What Hausa values can you list from reading this story?

3. Why was it so important for the chief to have a son?
   Why didn't the chief just adopt the boy as his son?
   Why pretend that the boy was the chief's lost son?

4. Describe the tests the village used to decide if the boy was the king's returned son. Why had the boy passed the tests?

5. "If the naked man can dance, much more can the man with the cloak." Translate.

   How did this help the boy convince the councilors that he was the chief's returned son?

6. "Only the son of a chief would display such magnificent disregard of valuable property and life."

   Why do you think that a chief and his son might have this "disregard" for valuable property and life?

   How would other people of the village regard property and life? How might they have learned this?

   Do you think that disregard was the word used by African storytellers when telling this story?

   With limited specks of knowledge, our own values, and a translation of this story, what speculations might an American make about this group of people after reading this story? Do you think these speculations would be accurate?

7. Write an ending to the story. Try not to include your values, but write it from an African point of view.

8. Under what circumstances might this story be told?

9. What might this story be intended to teach?

10. Write two generalizations which might explain Hausa ideas about family.

    Write at least two questions you would want to ask an African friend about this story.

"Ingratitude" and crocodile story from ROOTS.

1. Read story from Roots, pp. 7-8. Discuss Mandinka storytelling.
2. Discuss whether or not gratitude is often repaid with ingratitude or good is repaid with bad in African cultures, in American cultures. Where would this more likely to be true--in rural or urban settings, in traditional or modern settings?
3. A student or the teacher will read the story "Ingratitude" to the class. (The stories should be read aloud as often as possible since we are dealing with oral literature. Having students reading stories silently to themselves is an artificial setting for these stories.)
4. Have students make a list in notebooks of any specks of knowledge gained from the story.

   Extra credit: Find a proverb or make up a proverb that might be appropriate for this story.
5. How do we know that this is a Hausa story? If it is a Hausa story, how should we have begun the story?
6. Debate which of the three--the snake, the man, or the heron were the most ungrateful. "All three alike brought final death to the woman. All three repaid good with evil." Were all three equally to blame?
7. Create a situation in an African setting where someone would find either of these stories appropriate to teach a lesson.

"The King of Wrestlers, the King of Bowmen, and the King of Prayer"

1. A student or the teacher will read the story to the class.
2. Students will debate the question of which man had crossed the river in a way which excelled the others.
3. HOMEWORK ASSIGNMENT: Write a paragraph in which the student explains his or her choice of which man excelled and why his method would be praised by others.

   The students should write a second paragraph in which they demonstrate how the method of crossing the river could be applied to a different problem. This problem must have an African setting and characters, and the problem must be a logical African problem.
4. EXTRA CREDIT: Find a proverb that might be applicable to this problem.
5. Students should make a list of specks of knowledge about the Hausa gained from this story. These will be checked and reused as more reading about the Hausa is done.

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SINGING TALES

The Foreward to Yes and No, the Intimate Folklore of Africa will be presented to the students. The important ideas from this foreward are the importance of the storyteller, the role of the audience, beginnings and endings, types of stories, importance of mime, and the use of the voice. The controlling idea is that so-called primitive oral literature is in fact a rich tradition of literature presented by storytellers (mostly non-professionsl) and by people who have listened to stories.

The Introduction to Singing Tales of Africa will be presented to the students. The important ideas from this introduction are: the listener has an active part in storytelling and may join in singing, may make rhythmic sounds, may join in by clapping or rhythmically moving his or her body. The controlling idea is that the storyteller is extremely important and that African stories are action stories that are usually told in song and with motion.

Remind the students of the two Hausa versions of the dilemma tale. What were these two versions missing?

The forms of most narratives are simply shadows of the original performances. We are getting only a brief plot summary without the richness of the music, song, and use of body movements. African oral literature is a dynamic oral and performing art.

Students will outline the characteristics of African oral literature based on the foreward to Yes and No and the introduction to Singing Tales. Students will also outline the types of oral literature and will use this outline to classify stories throughout the unit. There will be bulletin board displays of book jackets and charts and posters. Students will add story illustrations, charts, and posters of their own to the bulletin board.

Students will be divided into three groups. Each group will read and practice one of the singing tales which will be presented to the class. The three tales will be:

"The Lion on the Path," from The Lion on the Path and Other African Stories.

"Kidden's Second Adventure with the Lion," from The Disappointed Lion.

"Why There is Death in the World," from Singing Tales of Africa

Some liberty will be taken with the art of storytelling. Students will be made aware that usually a single, non-professional storyteller would tell the story. In order to increase the number of student participants, we will utilize group performances.

Each group must prepare information for audience participation.

Students should make a bulletin board display or present a panel discussion after their presentation. They must include the title of the story, country or group origin, and specks of knowledge and speculations from the story including environment (setting), plot (problem), cultural details, type and function of story, and theme.

At least three days will be used for preparation of the stories. Each group will meet with the music teacher to practice the songs from their story. The music can be taped on a cassette so that the students can sing along with the tape. If it is not possible for the students to work with the music teacher during the school day, the teacher and music teacher could work out some tapes for the students to use.

One period will be spent working on mime and body movements using techniques learned from Child's Play, a children's theatre group that did workshops and performances at Jefferson last year.

If possible, music and musical instruments should be presented prior to the practice sessions. This may be done by the music teacher with the aid of someone from the African Studies Center. The handouts from the summer workshop will be utilized as well as recordings, films, and filmstrips. The music section will be worked out in more detail before this unit is taught during the 1980-81 school year.

GUIDE SHEETS (SAMPLE) FOR GROUP PERFORMANCES

I. Presentation (5 points each)

____A. Accuracy of the presentation

____B. Use of mime

____C. Incorporation of songs and chants

____D. Audience participation

____E. Character portrayal

II. Discussion of Story (5 points each)

____A. Setting (environment)

____B. Problems (Plot)

____C. Cultural details from story

____D. Type of story and function of story

____E. Possible lessons, values, or proper ways of behaving (theme)

40-50 points = A
30-39 points = B
20-29 points = C
10-19 points = D

NOTES FROM "KIDDEN'S SECOND ADVENTURE WITH THE LION" Bari of Central Africa

Possible characters:

Narrator
Logilisuk-Kidden's younger brother
Kidden
Lion
Konyi--Kidden's husband
tortoise
Chorus to sing the sounds of the bell

Plot: Konyi already had two wives when he married Kidden. The other two wives hated Kidden, and they would sabatage everything that Kidden did in order to make her look like a bad wife. Kidden decided to run away to live by herself and called her brother to drive her cattle for her. While Kidden and her brother were camped, a lion came to Kidden's door and sang for her to open the door. Before Kidden could open the door, Logilisuk sang out a warning. This continued until the lion put a magic bone in the cooking pot. This bone stuck in Logilisuk's throat so that it became more difficult and then impossible for him to sing out the warnings against the lion. The lion gained access to Kidden's house and ordered her to wait hand and foot on him. But while he left to hunt, Kidden, who knew something about magic, removed the bone from Logilisuk's throat and they ran away to Kidden's family. When they reached a river, the river promised to part if they promised not to trample on the river's children. Kidden and Logilisuk crossed safely. When the lion reached the river, he made the same promise but trampled the fish and creatures of the river. The river closed and washed the lion ashore. When Kidden reached her family's village everyone rejoiced. Konyi,in the next village, heard the bell of his old bull. Konyi had been grieving for Kidden and realized what his other two wives had been doing. So, he sent his other wives back to their fathers, returned the bride price, and he and Kidden lived happily ever after.

Cultural aspects of the story should be discussed. Audience should challenge or add specks of knowledge and speculations made by the group .

NOTES FOR "WHY THERE IS DEATH IN THE WORLD." IBO TALE

Possible characters:

- Narrator
- Tortoise
- Dog
- Chorus

God chose tortoise and dog to send message that no death or sickness would be sent to the peopld. The tortoise started repeating the message but walked very slowly. The tortoise was ahead, but the dog caught up and passed tortoise. Dog decided to nose about for bone in a rubbish heap and began to crunch on the bone (chorus chants the sound of the crunching). The dog once again passed tortoise, so he lay down in bush to rest. Tortoise's voice grew so faint that all he could say was "Death-sickness-from God to man. The dog was too late, and not even God could change the message. The people were very angry, and that is why the dog is always found nosing around the roadside looking for food and crunching old, dry bones.

This story not only explains death and sickness. What values are passed along through this story? What lesson could this story tell?

NOTES FOR "THE LION ON THE PATH" Karanga of Rhodesia

A man's wife wanted to go to see her mother. Her husband warned her not to take the big path down in the valley because of lions. She had not been gone long when the husband threw down his hoe, picked up his mbira (a musical instrument), and ran down the path where he saw his wife's footprints. He saw his wife and the lion and began to play his mbira. The lion began to dance to the storyteller's song, but everytime the man took a step back, the lion couldn't hear the music so he stepped forward. The man got tired, and he heard the voice of a rabbit. He gave the instrument to the rabbit, and while the rabbit played his version of the storyteller's song, the man and his wife ran down the path. The rabbit looked for a place to escape, and the lion turned around just in time to see the rabbit disappear down a hole. He had thought that a man had been playing the music.

What might be the function of this story? Might there be a lesson involved?

How are women portrayed?

STORIES FROM YORUBALAND

Whereas the dilemma stories were used as a vehicle for the study of the African family, the Yoruba tales of Gods and Heroes will be used as a vehicle for the study of religion, art, and the inter-relationship of art, music, and literature. Three tales will be used in this unit, but more Yoruba tales must be incorporated. This section on Yoruba literature will be used in conjunction with Kay Creutzburg's art unit. The slides and film of the Benin Kingship Ritual and the Gelede film will be used. The literature will be used to stress the importance of the people knowing the stories in order to understand the rituals and festivals. It will also be stressed that art, music, and literature are inter-related and do not appear isolated from their cultural context. The stories included in this unit were chosen because of the mention of the descent from the sky of the Yoruba gods in our TABA unit on the Yoruba. They will help the students to understand the purpose of African religious beliefs and help them to understand that because people practice different religious beliefs, they are not strange.

BACKGROUND INFORMATION:

Map of Yorubaland
Introduction: The Yorubas
The Gods, Heroes and Other Protagonists

ACTIVITY ONE

Song"Earth and Sky" explaining why Orun (Sky) and Ile(Earth) are far apart. Earth and Sky had been equals. When a bush rat was caught, Earth and Sky fought over who was the elder. Sky withheld rain which brought drought and famine to Earth. Earth sent a vulture carrying a bush rat to Sky and rain fell again. This song sets the stage for the importance of elders and the necessity of appealing to the gods in order to maintain harmony and thus avoid such problems as drought and famine.

The formula E→P=C= can be used to inquire about the Yorubas.

Environment →	Problems	= Culture=
lack of rain	famine	gods to bring rain and establish harmony.

Background reading, lectures, handouts, and discussion on religion must be part of this unit. A hierarchy of gods must be established and the idea that lesser gods are used to intercede and bring harmony.

Literature, religion, and ceremony are all ways to achieve harmony in an uncertain environment. If there is no rain and draught results in famine, it is reasonable and logical to seek reasons for the problem and to try to solve the problem. Therefore, it is not strange or peculiar for the Yorubas to practice divination, tell stories about gods and heroes, or to have masqueredes and festivals in order to maintain harmony and cope with their environment.

"Descent from the Sky"

From this story we learn the importance of yams and maize, the importance of elders, and the importance of gods to bring harmony. This story explains the origin of earth and people and the idea of a supreme god, Olorun.

NOTES FROM "DESCENT FROM THE SKY"

Orunmila (Ifa) eldest son. Read future, understood secret of existence and divine processes of fate.

Obatala--king of white cloth
Eshu--neither good or bad. chance and accident. Unpredictable.
 understood speech and language. Trickster, messenger.
Agemo-chameleon
Olokun--female--ruled over vast expanses of water and marshes--no living thing.
The existence of man in the sky and woman in the water below--separate and apart.

divining--palm nuts

descent of orisha on chain of gold made by goldsmith.
snail shell of sand, white hen to disperse sand, black cat for companion, and palm nut. Because sand was scattered unevenly, the land created was not entirely flat. People were created from clay. Because Obatala drank too much palm wine, some people

were misshapen. Ife was created.

Tools--wooden hoe and copper bush knife to grow millet and yams.

Obatala -Oba- ruler. Joined by other orishas who were told to never forget their duties to humans.

Olokun was angry and humiliated, so she sent great waves and floods.

Orunmila consulted palm nuts. Went to Ife. Because of his knowledge of medicine, the people asked him to stay. Other orishas were taught divination, and thus, the art of divining has been passed on from generation to generation.

Order was needed as well as an understanding of the relationship between people and physical world and between people and orishas.

The problem between Olokun and Olorun was still not settled. A contest was called to decide who had the greatest knowledge of cloth making. Olokun sent Agemo to tell Olorun that if her cloth was as magnificent as she claimed, then Olokun would enter the contest. Olorun was vain and showed Agemo her beautiful cloth. Agemo turned the exact color of all of her cloth. She thought that if Agemo was only a messenger and can duplicate the color of her cloth, what could Olorun do? She realized the futility of competing, so Olorun remained supreme.

As a group evaluation, students will sit in a circle and retell the story, each student adding a detail.

Ask the students what might change these traditional values and beliefs. Who would more easily change? What would most likely continue as part of Yoruba beliefs today?
DISCUSSION QUESTIONS:

1. Might the fact that the wooden hoe was sent by gods explain the importance of traditional ways of doing things?
2. What was the purpose of the art of divination ? What might be the purpose of using palm nuts for divining?
3. Why do the people believe that they need the various orishas?
4. Might the conflict between Olokun and Olorun help to explain the dominance of man and power and reinforce the feeling of inferiority in the minds of women?

SOME GUIDELINES FOR FILMS:

Look for divination with palm nuts.
Why do people understand the ceremonies and masqueredes.
Observe the cloth and weaving.
Look for interrelatedness of art, music, and literature.
Think about the ideas of the superiority of men but the recognition of power of women.
What is the purpose of ritual?
What is the purpose of the masquerede?
How are art, music, and literature part of everyday life?
Speculate about the continuity of these customs and beliefs in terms of changes taking place in Africa.

"THE ORISHAS ACQUIRE THEIR POWERS"

NOTES FROM STORY:

Even orishas appealed to Olorun or Orunmila. With powers, they would not always have to appeal to Olorun. The orishas needed powers to distinguish them from humans. The people's demands were heavy. The question became how to divide the powers evenly. It was important to treat the orishas equally so that there would be harmony rather than dissension.

Agemo suggested that this distribution be left to chance. So the powers were thrown to earth. Eshu was the strongest and pushed others aside which meant that he accumulated more powers. People try to avoid his displeasure. Shango received the power of the lightning bolt. Orisha Oko could make crops flourish. Sonponno controlled smallpox and was to be avoided. Osanyin had the powers of curing and divining. He became the orisha of the bush country and forest.

Strees the importance of these stories as methods of passing on customs, beliefs, and traditions.

Photos of Yoruba and Benin art could be used for various writing activities. Since photos are out of their cultural context, students could be asked to add cultural details. Students could be asked to write about the photos from various perspectives in terms of the creator of the art, people using the art, "outsiders" viewing the art.

DISCUSSION QUESTIONS:

1. Why do you think that the gods were distinguished from humans?
2. Why do you think that the people felt it necessary to have gods to take their needs to Olorun?
3. What might explain why the people's demands were heavy?
   What problems do you think they had?
   What caused these problems?
   How did the people attempt to solve these problems?
4. How did Agemo's solution to distributing powers avoid disharmony?
5. Do you think it is possible for all people to be equal?

Students could be asked to write a story with an African setting in which at least one of the Yoruba gods is a character.

"SCATTERING FROM IFE"

NOTES: All were equal and all had everything they wanted. People began to question why everyone looked the same and spoke the same. The believed that sameness was monotonous. They began to believe that to be equal meant to be deprived, so they asked to be made different. Olorun believed that the humans were ungrateful and unreasonable and that there was harmony in quality. The people began to quarrel and looked on others with suspicion. Olorun gave them different languages (Ibo, Hausa, Fon, or Arabic) and the people began to separate into different groups and nations.

The world has never been the same.

Ask the students to describe modern Nigeria in terms of the story "The Scattering from Ife."

This unit could be used with the Eighth Grade unit on Greek Mythology.

PRAISE POEMS

Each Yoruba orisha has a series of praises sung by the priest. This is a praise poem about Ogun, the god of iron. He is extremely powerful and is "worshipped" by warriors, hunters, and blacksmiths. Do you think the word worshipped is a proper term to use?

What do you learn about the Yoruba from this praise poem?
What makes Ogun so powerful?
Why might hunters and blacksmiths praise Ogun?

Write a praise poem for someone you admire.

Read the story about Ogun in Tales of Yoruba Gods and Heroes.

USING NOVELS TO SUPPLEMENT THE SOCIAL STUDIES CURRICULUM

Burning Grass. Novels can be used in various ways. Parts of the novel can be used for a specific purpose, chapters can be used to illustrate a point or develop a concept, or the entire novel can be read by students. The teacher may wish to read a novel to a group or tape the novel for use by individual students. Burning Grass will be used to show how a novel can be used to supplement the social studies curriculum. Chinua Achebe's Things Fall Apart could be used in a similar way. Both novels are rich in cultural details, and both incorporate the oral tradition of literature into the novels. Both novels are excellent sources of proverbs.

Begin by reading the following: "It is time too for the Harmattan to blow dust into eyes and teeth, to wrinkle the skin: the harmattan that leaves . . . a shroud of fog that veils the walls and trees like muslin on a skeikh."

"The trees were skeletons bleached in the sun--barren, with peeling skins bruised by decades of thirst and hunger."

"The somnolence in the air crackled. Gusts of heat rose from the earth and shimmered upwards to an intense blue sky that hurt the eyes."

"He and his son lifted their eyes and took in the undulating hills, rivulets, and rocks. And it was lonely."

1. From these descriptions, where in Africa might this be? Describe the environment.

2. What problems might be caused by this environment?

3. What do you think the people who live in this environment do for a living? How do you think they have adapted to this environment?
4. Use the formula E - , P=C= to predict the culture of the people who live in the environment described.

We are going to be learning about (or learning more about) the Fulani, one group of people living in Africa.

The Fulani have a proverb: Six things cannot be trusted: a prince, a river, a knife, a woman, string, and darkness. Translate this proverb in terms of Fulani culture.

We are going to read a novel Burning Grass. Is this going to be a true account of the Fulani? Do you think the author Cyprian Ekwensi will be describing the Fulani through African eyes?

What do you think the title Burning Grass can tell us about the area where the Fulani live?

CHAPTER ONE

1. Find out where the Fulani live.
2. Find out what they do for a living.
3. Find out why burning grass is important and how it affects the Fulani.
4. Which river is mentioned in this chapter?
5. Write down any aspect of Fulani culture that you learn.
6. List the characters you meet and write a brief character sketch of each.

CHAPTER TWO

What did Fatemeh need to learn? Since she had to learn these things, what type of life do you think she had lived before? Why wasn't she part of a herding family?

1. Describe the status of a slave girl.
2. What was the purpose of folk stories?
3. What was the significance of Fatimeh and Hodio's running away?
4. Why was Rikku's love for Fatemeh referred to as calf-love? Can you think of an American expression for this type of love?
5. Complete: "Broken is the family; gone is ________________.

CHAPTER THREE

1. What is a talisman?
   What was the white paper tied to the bird?
2. What is Sokugo?
3. "Shaitu's life . . . was ruled by beliefs for which she could find no logical explanation. She accepted happenings but associated them with inanimate objects and peculiar circumstances." Can you explain this through the eyes of the Fulani?
4. What do you learn about the importance of magic?

CHAPTER FOUR

1. What problem do you learn about in this chapter?
2. What was Dr. McMinter's solution?
3. How did this solution affect the Fulanis?
4. How did the Fulanis cope with the problem?
5. How did the tax on cattle affect the Fulani?

CHAPTER FIVE

1. Were all people in this area herders?
2. What did others do? Why?
3. What was the relationship between the Fulanis and others?

CHAPTER SIX

1. Describe the "war" mentioned by Baba.
2. What was the cause of this war in Baba's opinion.
3. How did Baba measure distance?
4. Why did Baba not like the new village?
5. What is the translation of the proverb given to you before beginning this novel? Compare this translation to your translation.
6. What else do you learn about the Fulani?

At this point, the students may be required to finish the novel or certain groups may be required to complete the novel. Certain chapters may be used. Chapter notes will be completed and added to this unit along with a list of possible activities.

Chapter activities will be written for Chinua Achebe's Things Fall Apart. Excerpts from this novel appear in the textbook, The Ways of Man. This novel is more appropriate for high school students, but some chapters could be used for sixth-seventh graders. The use of proverbs is an excellent teaching device. The chapter describing the failure of the rains to come (Chapter 3) is excellent. Chapter 5, the festival of the new yam, would also be good to use. The entire book is rich in cultural details.

Camara Laye's, The Dark Child could also be used in part.

Iyabo of Nigeria, a children's novel, has some interesting cultural details, but the tone of the book is disturbing. I often felt that the author was writing for British school children rather than for African children. Often the tone is condescending and critical, and western dress and values seem to be considered better than or at least more sophisticated than African dress and values. Although this is not apparent in every chapter, the book must be used carefully, and the students must be made aware of the tone of the book. This would make for good discussion, but there are problems with using the book without qualification. The reading level of this book is more appropriate for sixth-seventh graders. A more thorough review of children's books needs to be made before teaching this unit.

RESOURCES AND IDEAS
for
STORYTELLING CONTEST

FILM: ANANSI THE SPIDER
Film and film guide available from
the African Studies Program

Before film: Tell students that they are going to see a film ANANSI THE SPIDER which is a dilemma story. Kwaku Ananse has six sons, each of whom has a special quality. Kwaku Ananse will be faced with a dilemma and you will be asked to try to help him make a decision.

Ask students who Anansi is and why this character is important to African oral literature. The discussion may reveal that students are aware that Anansi is from Ghana, and they may already know the character and perhaps have read some Anansi stories. If the students have no knowledge of Anansi stories, they could read Understanding African Folklore (handout from African Studies Program) and a short lecture on the importance of Anansi and the purpose and function of Anansi stories could be given.

View film, stopping the film after the question, "which son deserves the prize" is posed. Students will debate the question and make their predictions about the ending in writing.

Complete the film. Even though this film is recommended for the primary levels, it can be used successfully in middle school.

After the film: Ask the students to describe the environment where Anansi lives. Why is a spider used as a character? Would a spider be found in all African tales? Why do we find various animals in African narratives? (The environment and culture are responsible).

A good evaluation exercise is to read a narrative or ditto a narrative and ask students to predict the environment based on the characters and plot or give certain elements from a story (animal, problem, some cultural details) and have students create the setting and characters. Any combination of details can be used according to skills to be evaluated.

A storytelling contest might be used to evaluate the students' knowledge of oral literature as an oral and performing art, categories of oral narratives, function of oral narratives, and their ability to analyze narratives. If time allows, each student will be assigned a story to read and prepare for telling. Stories vary in length and difficulty, so they will be assigned to students with varying reading skills. The same guide sheet used for the singing tales will be used for the evaluation. The champion storytellers will tell their stories at our festival at the end of the unit.

ALTERNATIVES FOR ORGANIZING STORYTELLING

1. Each student reads and tells a story. Stories could be told by type of story: origin, explanatory, trick, contest, didactic.Stories should be discussed or questions should be prepared for each story.

2. Students can tell stories in any order. Using notes, students can be asked to classify stories, describe setting, summarize plot, describe characters, and state theme.

3. Students can be grouped according to type of story. Students tell stories within group and choose the best story to be told to the entire group. Students discuss stories within groups and present chart of specks representing all stories within group but tell only the best story to be analyzed by entire group.

4. Group students so that all types of stories are represented. One person tells an origin story, one an explanatory, etc. This might reveal the most popular type of story since the groups would have to choose the best story to tell the entire class.

5. Stories could be told at the beginning of class period. The rest of the period could be used for reading stories and doing station activities.

6. The stories could be used for a contract assignment based on points. Each story would be worth a certain number of points and students would be asked to write reporting sheets for each story read. They would classify the story, list specks of knowledge gained from the story, describe the environment and culture of the people who would tell the story, state the theme of the story, and state circumstances under which the story might be told. Students should write a recommendation for each story. Students working for an A or B would be required to tell a story during a storytelling contest. Some of the stories are more of a plot

skeleton than others, so students could be expected to add details, songs, audience responses, chants, beginnings and endings.

Whatever the organization, some of the stories should be told. Since time will be a factor, a list of the stories is attached with an asterisk indicating the best stories for telling. Some of the stories have been xeroxed whereas others come from a paperback, The Calabash of Wisdom and Other Igbo Stories. The Calabash of Wisdom is arranged in such a way that each story can be removed from the book and laminated. The xeroxed stories will also be laminated. The remainder of the stories are from handouts from the African Studies Program, Projection (6/7 literature anthology), and from the Interaction series Level 2. Stories will be added to this collection since the search for appropriate stories and for more authentic stories will continue. A card file has been made for the stories, and this will be typed at a later date so that copies can be made.

NARRATIVES FOR STORYTELLING CONTEST

CONTEST STORIES

"Proving the Heron's Age" (Nigerian Folktales handout)
Contest to determine the eldest.

* "The Hornbill and the Chameleon" (The Calabash of Wisdom)
Same story as " Proving the Heron's Age" but includes better details concerning the status and privileges of being the eldest.

* "The Blind Man and the Lame Man" (The Calabash of Wisdom)
Each have a part in killing an antelope for which the king will give a reward. Only one man can be rewarded, so each tries to prove the greater responsibility. Answer is given but on a separate page.

* "The Liar's Contest" (Folktales I, Interaction, Level 2)
Excellent story. Moth, mosquito, and fly try to tell a lie which will cause the spider to say he does not believe the story and submit to being eaten by them. Spider sets up a story which gives the moth, mosquito, and fly no choice because if they believe the spider, he gets to eat them, but if they don't believe the story, by the rules of the contest, the spider will also get to eat them.

* "Tug of War" (Projection) dilemma story. Tortoise sets up a tug of war with the elephant and the hippo on the condition if Tortoise can hold his own with each of them, he will be considered an equal. In fact, he gives each an end of a rope, jerks the rope in the middle to signal the beginning of the tug of war, and the hippo and elephant tugged themselves into exhaustion. Question: Were the elephant, hippo, and tortoise really equal?

"The Two Greatest Liars" (Folktales from Sierra Leone handout)
Contest held by King of Ata to decide which of two men was the greatest liar. Each showed up late for the contest which gave them their purpose for lying. King could not decide and declared them equally great. People began lying and lying spread.

* "Clever One Foolish One" (from Yes and No, the Intimate Folklore of Africa). Excellent dilemma. One brother considered smart and praised, one considered a fool and ridiculed, thus their names, Clever One and Foolish One. The two brothers supplied family with game and fish. Foolish One was always the first to kill fish, but Clever One always took credit. While eating one evening, fishbone became lodged in father's throat. Foolish One was told to fetch a doctor, but he sang instead. (song included). The father died, and the town joined in mourning. Foolish One still sang, "I sang while he suffered, for I suffered hunger while providing him with plenty." Two groups took sides, one group blamed Foolish One saying, "A man lives only because his parents made him," and the other group saying, "He who eats fish with much oil, must suffer from belly-ache."

DIDACTIC STORIES

* "The Monkey and the Snail" (Folktales from Sierra Leone handout) Snail positioned friends at every station of a race. Monkey frantically leaped from tree to tree only to think that he had lost the race. Snail confessed saying, "Sometimes a race is won with the head, not the feet."

"The Tortoise and the Hare" (Folktales from Sierra Leone handout) Never disrepect elderly. It is the duty as a young person to humble yourself before the elderly. The Hare fears people will laugh at him, so he is always on the run.

* "One Cannot Help an Unlucky Man" (taken from Oral Literature in Africa.) A pauper and a man with many wives, slaves, and children had farms close together. An even richer man dressed in ragged clothes, came by. When he spoke to the rich man, the man was offended to be spoken to by someone so poor. When he spoke to the poor man, the man gave him something to drink. The richer man decided to reward the poor man. He sent his daughter with a calabash filled with money. The poor man did not open because he thought it contained food. He sent the calabash to Malam Abba with instructions to take as much flour as he wanted and to return the rest. Malam Abba took the money and replaced it with flour. The poor man thanked god for the flour. Very rich man enraged, "If put unlucky man into a jar of oil, he would emerge quite dry. I wanted him to have some luck, but God has made him thus."

* "Working for the Tiger" (Calabash of Wisdom) Tiger invited all animals except Tortoise to work for him on farm. Tortoise sought revenge by playing harp which caused everyone to stop working to dance. Song and chorus included. Tortoise explained that he did not have enough strength to work with hoe, but he did have enough strength to distract workers. From now on, don't spurn any fellow animals. "Goodby his workers, goodby my dancers."

"The Calabash of Wisdom" (The Calabash of Wisdom). Tortoise decided to acquire all wisdom. He stored all he gathered in calabash which he hung around his neck. He decided to store calabash in tallest tree, but could not climb with calabash around neck. Hare suggested to hang over back. "If the stupid Hare has as much wisdom as exhibited, no one can gain control of all wisdom."

"A Promise is a Promise" (Nigerian Folktales) Woman promised daughter to deity Iroko if he would favor her in trade. When time came, she did not want to give up daughter.

TRICK STORIES

"The Giraffe Hunter" Masai (from The King's Drum) Original ending left off. Kume and his friend hunted a prize giraffe and were going to kill it together. Lumbwa began to laugh and couldn't shoot, so Kume killed it himself. Kume would not share meat, so Lumbwa tricked Kume by sending away Kume's wife and taking the meat as Kume handed it into the house, thinking that he was handing it to his wife.

* "The He-goat and the Dibia" (The Calabash of Wisdom) With the help of Tortoise, He-goat played clever tricks on Dibia (traditional doctor).

* "How Abunawas was Exiled" (Interaction, Level 2, Folktales I) Clever story of Abunawas taking everything Negus said literally. Story ends with Abunawas triumphant in being more clever than Negus. Possible writing assignment to create a response for Negus that would leave him the most clever.

ORIGIN STORIES

"The Origin of Death" (Projection) Hare gave people wrong message which accounts for the split in his nose, but men believed what Hare told them.

"Man Chooses Death" (Projection). Choice of kind of death, that of banana or the moon. The banana dies but shoots take its place whereas the moon itself comes back to life. Chose to have children knowing consequences.

"The Origin of the Tortoise's Shell" (The Calabash of Wisdom)

"The Origin of Turtle's Rough Shell" (Nigerian Folktales handout) moral included

"The Origin of Death" (The Calabash of Wisdom) Dog and tortoise carried messages of opposing groups. Dog stopped to rest, so Tortoise arrived first: death takes men one after another.

EXPLANATORY STORIES

"How Animals Got Color" (Projection). Just a plot skeleton.

"How Animals Got Their Tails" (Projection) Just a plot skeleton. "If you want a thing well done, do it yourself."

"Why the Sun Lives in the Sky" (The Calabash of Wisdom) Same story as in Projection. This story stresses meaning of friendship. Was Sea a good friend?

"Why the Sun and the Moon Live in the Sky" (Projection) Sun often visited water, but water never returned visit. Sun built large compound and asked water to visit. Water came with fish and water animals and forced sun and moon into the sky.

"Why There are Cracks in the Tortoise's Shell" (*Projection*)
Tortoise's wife tied him in a parcel with a lump of tobacco and asked Vulture to buy grain for them. As flying, heard Tortoise ask to be untied. Surprised, he let go of bundle, and Tortoise crashed to earth.

"Why the Tortoise has Checkered Shell I" (*Calabash of Wisdom*)
Tortoise took money collected by animals for a palace for king. Tortoise fell from wren's tree while stealing money.

"Why Fowls Scratch the Earth" (*Calabash of Wisdom*)
Animals collected money to build parliament. Fowl treasurer. Tortoise placed ashes in Fowl's bag which left a trail to Iroko tree where money hidden. When asked to bring money to meeting, Fowl couldn't find money, and Tortoise, who had stolen it, abused Fowl. Still scratching trying to find money.

"Why the Spider is Lean" (Folktales from Sierra Leone handout)
Arranged to eat with all daughters at once. Tied rope and daughters were to pull when it was time for him to eat with them. But he had told to pull all at the same time.

"The Vulture and the Hen" (Kikuyu. from *Oral Literature in Africa*)
Borrowed razor from vulture. Forgot to return.That is why hen is always scratching and vulture is swooping on chickens.

"Why the Tortoise Lives in River Swamps" (*Calabash of Wisdom*)
Tortoise and beetle argued over pieces of antelope because beetle refused to accept tortoise as bigger partner. Tortoise knowked beetle into stew and thought dead. Beetle disguised voice and spoke of the tragedy of the beetle. "Killer does not outlive victim." Prize for anyone who catches tortoise.

"How Dog Outwitted Leopard" (Folktales from Sierra Leone handout)
Dog deceived leopard. When leopard discovered treachery, he chased dog who ran into house of man and wagged his tail. Man and Dog are friends, and leopard and dog are enemies.

"How the Lame Boy Brought Fire from Heaven" (*Projection*)
Had to steal fire--consequence, boy became lame.
Should the boy be considered a hero?
Why did the fire have to be stolen?

A PLAY, A PLAY
Let it Go
Let it Come

This last section of "A Story, A Story" will involve dramatic productions of at least six adaptations of African oral narratives. The plays are taken from Plays from Folktales of Africa and Asia. "African Trio" is also found in Short Plays, Interaction, Level 2. Furthermore, the narrative, "Two Strangers," is found in Projection and differs from the play adaptation. "The Maiden Nsia," Folktales 2, Interaction, Level 2, is similar to "The Honey Hunter." "Ijapa the Tortoise," an adaptation of a Nigerian narrative, is similar to "Anansi Plays Dead," Folktales 1, Interaction, Level 2. The third play from "African Trio" is similar to "The Two Sisters," an Igbo story found in The Calabash of Wisdom and other Igbo Stories.

The stories which are similar or simply different versions can be used in different ways. Using one approach, they may be read by the entire class and compared to the dramatic production in keeping with the idea that people are aware of the stories that they see performed and can therefore participate during the production. This use will also reinforce the idea that our written versions of oral narratives are simply plot skeletons. A second approach would be for students to adapt the similar story for production which would test the students' abilities of using what they've learned about the oral tradition of literature and the incorporation of mime, songs, chants, and audience participation. Once again, time will be a determining factor for the use of the play adaptations and narratives.

This final activity may very well be the most important activity in the unit. Most sixth and seventh graders thoroughly enjoy dramatic productions, and the productions can be used to teach or reinforce many skills. These productions will also be a vehicle for the incorporation of art and music activities to further emphasize the fact that art, music, and literature are interrelated and a part of everyday life. Finally, these productions will be presented as a part of our culminating festital where students will eat African food, hear African music, and wear some of the fabric they have tie-dyed.

Plays from Folktales of Africa and Asia includes production notes which suggest the use of slides as backdrops. Slides from the ecology series and "Houses in Western and Southern Africa' will be used. These notes also include suggestions for making costumes.

The entire team of teachers as well as the music, art, and home economics teachers may have to be asked to help prepare for the productions. At least flexible scheduling will be necessary in order to allow enough time for the preparation needed. Other sections of this unit may need to be shortened in order to find time for this activity. One suggestion is rather than telling the stories from the storytelling section, use these for students to adapt for this production activity. Plays can be used as a guide for the adaptation of oral narratives.

Resource people such as Séverine Arlabosse and Child's Play, a Champaign drama troupe, should be utilized if possible. Child's Play is rather expensive, but it would be worthwhile to have their workshops and production before the students work out their own. One interesting thing that Child's Play does is to perform stories written by students. Since we do not teach our African unit during the 1979-80 school year, it might be possible to begin our preparation for the dramatic productions one year early by having the Child's Play workshops and for students who studied Africa during the 1978-79 school year and did some work with African oral literature to adapt one of the narratives to be performed by Child's Play. My students did participate in Child's Play workshops and saw their performance last year. We adapted some African narratives which were performed for our team, and the students seemed to benefit from seeing Child's Play first.

PLAYS AND NARRATIVES TO BE READ AND PERFORMED

1. "Two Strangers"This is a dilemma tale in which two strangers spend the night in a village in which snoring is prohibited and punished with death. During the night one of the two begins to snore which causes the other to compose a song to cover up the snoring. The villagers dance to the music and the chief gives the two men a bag of money for providing entertainment. The question is: who should get the larger share of the money? The play version includes the chants and songs. It also states a reason for the ban on snoring: the ancestors' spirits require silence at night. The ancestors joined the singing and dancing, and since they enjoyed themselves, silence is no longer required and anyone may snore.

2. "The Maiden Nsia" and "The Honey Hunter" both involve three people who possess magic powers. When these powers are needed, the question becomes: which of the powers is the greatest?

3. "Ijapa the Tortoise" and "Anansi Plays Dead" both involve stealing yams and using a gummed object to catch the thief.

4. "African Trio" includes a Masai story in which the caterpillar fools Hare, Leopard, Rhinoceros, and Elephant only to be fooled by a little frog. This play shows the use of repetition in oral narratives.

   The second narrative takes place in southern Africa in the flat grasslands. This play is about Hare, the hero trickster and the struggle against nature for survival.

The third play is from the rainforest in Liberia. The moral of the play is if you do not have inner beauty, outward beauty will become ugly. This play involves a role reversal of a king's daughter and a slave. Once a servant, the king's beautiful daughter becomes cruel.

"The Two Sisters" is somewhat different because two sisters are separated when very young. One of the sisters marries a wealthy man who buys the other sister at market to care for the couple's new baby. The wealthy sister beats her servant until one day the servant sings a lullaby which is an account of the two sisters' separation. The girls are reconciled and the one swears never to mistreat a servant again. This story is richer in cultural details than the play adaptation.

CONCLUSION

Unfortunately, this unit represents only a scratching of the surface of the use of African literature. The emphasis has been placed on the use of only some of the oral tradition and has virtually ignored modern African literature and poetry. This omission and neglect makes another curriculum writing project a necessity. Revisions are necessary for this existing unit, but the incorporation of modern literature and more emphasis on eastern and southern Africa seems necessary. Through African Eyes, Books I and II, can be incorporated into this unit or through the social studies. "Song of Lawino: A Lament" may be used from Book I. "Pardon Me," "Trying to Beat the Odds," "Marriage is a Different Matter," "Men of Two Worlds," "Tell Freedom" and "Let Me See Your Pass, Kaffir" can be used from Book II. This incorporation, however, seems too much like an afterthought and must be worked out in greater detail. Perhaps the oral tradition should be stressed at the middle school level and modern African literature and poetry should be used at the high school level. This organization would make it possible for the middle school student to gain a foundation in the oral tradition until which time he or she has the necessary maturity to deal with modern literature and poetry. Every effort will be made to fill in the gaps of this unit and coordinate the use of African literature in the middle school and high school.

Whereas we tried during the summer workshop to concentrate on seeing Africa through African eyes, it seems that after completing this curriculum unit I've provided my students with only one traditional eye that has limited vision. This one eye seems to see things only in terms of the male perspective. Our work is indeed cut out for us before we test this unit in 1980-81.

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"AN AFRICAN CURRICULUM UNIT"

An Instructional Unit
for Tenth through Twelfth Grades World Civilization

by

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Warrensburg High School

Warrensburg, Missouri

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1979. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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A UNIT ON SUB-SAHARAN AFRICA

Preface Statement

The course at Warrensburg High School entitled World Civilization II was set up to study, in a time period of an eighteen-week semester, those areas of the world our Kindergarten - 12th grade Social Studies curriculum has/had given little attention to: those parts of the world referred to as "Third World" or the less technologically-developed regions. Obviously, the continent of Africa belongs in this category.

Africa is an enormous continent, roughly three times the size of the United States of America, with 450 million people dispersed throughout fifty-four sovereign nations. The study of this substantial portion of the world is emphasized because it is important culturally, economically, politically; and regrettably, most of us are woefully ignorant of it.

We are living in a truly global era of international interdependency where soybean research conducted by the University of Illinois in Urbana greatly affects, and rather quickly, soybean production in Brazil and buying patterns of Japan; where oil discoveries in Nigeria and Mexico instantly affect gasoline prices at the pump in the service station on the corner of Green and Lincoln in Urbana. No man has ever really been an island, but lives could be led in relative isolation from what occurred on other continents. This is no longer possible. Citizens in a democracy must have insight, information, awareness, and a world perspective in order to make good and rational decisions which affect tout le monde. The more we understand other peoples, their world and culture, the better our judgments can be.

Recent price increases in cocoa and coffee, the nagging and unsettling persistence of the oil/energy crisis have served to heighten our awareness of the interdependence of all the nations of world, not just the industrialized ones. This unit is designed to help students in the midwest flatlands of the U. S. A. to look at sub-Saharan Africa not only from an American, or highly technological society's viewpoint, but also to view Africa from inside, as Africans see Africa.

The value of one's own culture and values can be clarified, enhanced, and understood far better by the study of other cultures. The study of African cultures, therefore, can heighten appreciation of students' own lives and institutions. In the same way, greater appreciation of other human beings results from the study of their response to their environment, what innovations they develop to deal with their physical surroundings.

Hopefully, all of this would lead to, build toward, or enhance in the students a keener realization of the commonality of all human life and a tolerance and/or appreciation for the differences in our experiences.

Grade Level, Course, and Time

World Civilization II, in which the study of Africa comprises five and one-half weeks, is a one-semester Social Studies course offered to anyone in our high school - tenth, eleventh, or twelfth graders. It was, however, set up primarily for tenth graders and it is they who comprise the bulk of the enrollees.

Instructional Objectives

1. Central Ideas
    1. To develop an awareness of life in a multi-cultural world and in sub-Saharan Africa more specifically, leading to an appreciation of other peoples, their values and ways of doing things.
    2. To develop an appreciation of the significance and richness of African history, from the birth of man to the present.
    3. To dispel notions that smack of ethnocentrism, which spring from prejudice, ignorance, or plain lack of sensitivity. Included among those notions would be ideas that Africa's religions are pagan and primitive, Africa is a "dark continent," the agriculture was and is backward and unproductive, the savages live in tribes and wear "costumes," in general that African peoples have little to offer the rest of the world except their natural resources (oil, diamonds, gold, copper, phosphates, coffee, cocoa, and chrome) and cheap labor.

4. To help develop a clearer understanding of our own society and its cultural values by both contrasting and comparing appurtenances or institutions of our culture.
5. To provide a framework for understanding why people respond to their environment as they do.

Concepts

1. Culture: the constancy and yet change found in the way man lives, his achievements, how he supports and protects himself, how he organizes himself and his society and how he both expresses himself and socializes his young.
2. Diversity: the tremendous physical diversity on the African continent, yet the cultural unity that exists within or alongside the diversity.
3. Change: changes in Africa and how culture is affected by it; and how do we in the United States/Missouri respond to our physical and social environment and to change?

2. Skills to be Developed

To reinforce skills developed early on (and implemented yearly in our excellent language arts curriculum K - 9) including where to get information, how to locate and retrieve it; learning how to test credibility or validity of information; to identify stereotypes and over-generalizations.

Time Division

Number of Days	Topic
1	Pre-Test and Cities of Africa slides along with African music
5	Geography or Physical Environment
3	History to 1500 - the Great Kingdoms of the West and Indian Ocean trade
7	Building African Nations after 1500 - Slavery, Colonialism, Berlin Conference Nationalism, Independence and Development
5	Culture in Literature, Art, and Music
6	Modern Africa - Politics, Economy, Direction, Rapid Change, South Africa and Apartheid
1	Post-Test

Textual Materials - always available to students

History and Life, the World and its People, by Wallbank, Schrier, Maier-Weaver, Gutierrez; Scott, Foresman and Company.

Africa, Scholastic Book Services, Scholastic World Cultures Program, Scholastic Magazines, Inc.

World Atlas, Desk copies, Hammond

Dogs of Fear, Nagenda, Musa; Heinemann Educational Books

Map of Africa on the wall at all times

How Do You Propose To Achieve These Objectives?

Since a framework for understanding is absolutely essential, the unit on Africa would begin by addressing the question, "Where and how do people live"? and then, "Why"? Western Africa will be the main area for cultural focus.

Geographic understanding would include the location of the continent, physical details: land forms, rivers and lakes, deserts, soils, minerals, vegetation, Harmattan, savanna, tropical rain forest; in other words, what the people who live there have to work with, what it is they respond to.

Lesson Plans

Day 01 Pre-Test, approximately the same test given to Workshop participants, in an effort to determine attitudes of students, and what is really known about that part of the world. After these tests were collected The African Studies Program slide set on "Urban Africa" would be shown while some recordings of modern west African music is played, just to begin everyone on the concept that Africa isn't all Tarzan and naked people. Teacher discussion of what the study of Africa will include and a text assignment in Wallbank.

Day 02 Teacher discussion on what the continent of Africa is like. Hand out desk atlases for map work. Questions to be considered would include: What distinctive features do you notice? Responses might include smooth coastline, not many mountain ranges, big desert areas, close to equator.

It would then be stated that for decades Africa was known as the "Dark Continent." Yet it was never dark to those who lived there. Why would it have been called that? People didn't know much about it or what was there. Why not? Why was so much of the rest of the world so ignorant of the African continent? Why didn't they know more about it? Why face a long, hazardous sea journey around Africa to India?

1. The Sahara Desert tended to act as an obstacle, the desert was dry, travel was slow, the journey was a hard one.
2. A smooth coastline means few good harbors for ships to berth. It also means no protected pools of water for fish to spawn, so fishing was not a major attraction to Africa.
3. The nature of the topography, thin coastline with the land rising rapidly, meant rivers are not slow, easy avenues of transportation, as in the United States, but rather are waterways that spill down to the oceans in cascades and deep falls - great for scenery but makes transportation of people and goods by river difficult and unhandy.
4. Inhospitable climate in some areas which host malaria-spreading mosquitoes and

the tse-tse fly that spreads sleeping-sickness. Terribly destructive to Europeans who tried to settle there.

So what is there? Using the Hammond World Atlas as your information source, note the following on a blank outline map of Africa:

Sahara Desert
Kalahari Desert
Atlas Mountains
Ruwenzori Mountains
Drakensberg Mountains
Rift Valley
Lake Victoria
Lake Chad
rift lakes
Mount Kilimanjaro
Nile River
Congo/Zaire River
Niger River
Zambezi River
Limpopo River

Day 03 Teacher lecture about climate, to include the temperature, rainfall, wind currents an area receives, climate zones, soil qualities, related vegetation. Using charts show this information:

average	rainfall	in Missouri	22 - 40	in.	annually
"	"	in Ireland	30 - 35	"	"
"	"	in Kano	35	"	"
"	"	in Freetown	138	"	"

Obviously our climate is not like Kano's. Since our average rainfall is nearly the same, what causes the differences between Kano and Warrensburg? Show temperature charts: page 38 in Case Studies in West Africa Geography by Pemberton and Swindill and the Chicago information from notes on lecture given by Dr. Karr June 12. Students will be able to conclude that rain is the variable in the seasons of some areas, not the temperature, as in Missouri, and why those areas refer to the seasons as dry or rainy, not hot or cold.

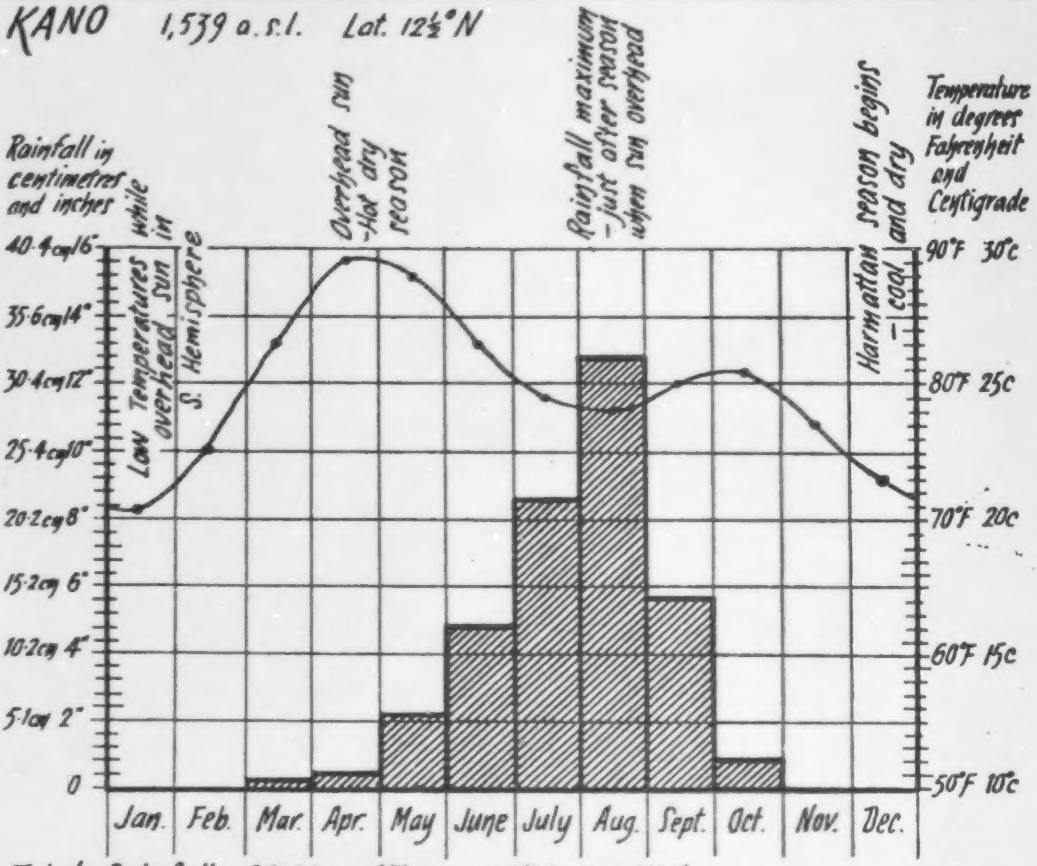
CHAPTER FOUR

Agriculture and Settlement in the Grasslands

West African Grasslands

The sketch map in Fig. 3.1 shows the extent of the grasslands in West Africa. In the south you see the forest-savanna mosaic marked (see Ch. 3). A mosaic is a pattern made with many shaped and coloured pieces of stone. If you fly over the forest-savanna mosaic area, you see why it is so called. You see that forest and grassland make a pattern of different colours and textures. In the north, the grasslands merge into desert, for as the rainfall diminishes, it is no longer enough to support grass. Fig. 4.1 shows the pattern of temperature and rainfall at Kano, in the Sudan savanna.

Fig. 4.1



Total Rainfall 35·1 ins. (Figures published pre 1960)
84·1cm or 841 mm. (Figures published 1972)

(Note: Rainfall averages are taken over 30 years, so these two totals, coming from different sources are not quite the same.)

If you lived in an area like Kano that might receive 12½ inches of rain in August and none in December and January, what kind of accommodating would you have to do? Discussion should bring up water storage, conservation, irrigation, well-digging, etc. How would this influence your shelter, clothing, food?

Day 04 Show "Ecology" slide set from the African Studies Program, bring up and discuss slash and burn techniques of agriculture, ways man gets his food.

Day 05 Show the transparency set which shows land forms, river systems, lakes, population distribution, minerals, climate zones, animal raising and crops, trypanosomiasis areas. This question will be posed: What area or areas would be most suitable for people to settle? Why? Is this in fact where people do live in Africa? Discuss housing/compound/extended family concept here.

Day 06 Hand out Scholastic Africa books, desk atlases and Word Scrambler sheets. Using the various political maps of Africa available in the various books and on the wall, unscramble the following twenty-five names of sub-Saharan nations listed below and locate them on the map by region. Using the map on page 6 of Africa, which divides Africa into five regions, indicate in which region each nation is located.

Sample: ADHC Chad central

ALIM - Mali

WABBMIZE - Zimbabwe

REAZI - Zaire

MAAGIB - Gambia

LEENGAS - Senegal

BIZMAA - Zambia

YENKA - Kenya

INUGAE - Guinea

WAALIM - Malawi

MACEONOR - Cameroon

BAMAIIN - Namibia

NAADUG - Uganda

GOOT - Togo

GLOANA - Angola

INDRUUB - Burundi

ANDUS - Sudan

YORIV SCATO - Ivory Coast

STABWOAN - Botswana

ZINANAAT - Tanzania

INNEB - Benin

IEGRAIN - Nigeria

BRAILIE - Liberia

ANDWAR - Rwanda

PRUPE TAVLO - Upper Volta

QUEZIAMMOB - Mozambique

Day 07 Test on geography/environment of Africa and introduction to study of History to 1500 and the Great Kingdoms: Ghana, Mali, Songhai. Text assignment in Wallbank.

Coming to an understanding of the environment the African contends with leads naturally to what man has done with it, and a look at the society he created to meet his needs. There will be no attempt to give a complete overview of all groups everywhere in sub-Saharan Africa, but rather just a sampling to give some idea of the scope of man's early development and societies. Teacher background to cover:

Early Societies

A. Based on Family

B. Tended to be wanderers or foragers - homes reflected this - tents, temporary shelters

C. Once agriculture was developed, man began to build more permanent structures and to organize his society more broadly.

D. Skills and tools used to produce crops and animals also evolved. (hoe) Two main patterns tended to emerge: pastoralism and agricultural.

E. Storage of food, a perennial problem in much of Africa, led to political organization and developing agriculture led to considerably denser populations; and this led to the rise of societal systems called, empires or states, a centralized institution with coercive authority, usually councils of elders.

F. Zones in which these states emerged: west and east, central savanna and Ethiopian highlands. These empires/states apparently were related in some way to long-distance trade based on gold, ivory and salt.

G. From this trading world emerged the western African empires of Ghana, Mali, Songhay and the east coast city-states located from Mogadishu south/to Tanzania.

H. To about 1500 sub-Saharan Africa was autonomous from the rest of the world and trade with the rest of the world was conducted pretty much on the terms dictated by the sub-Saharan peoples. (Arabs came about 660 bringing Islam, tendedto settle only on the east coast, brought Africa into more contact with rest of world.) Trade, by definition, involves a give and take situation, which makes clear how culture was shared between and among socieites.

I. During this time religious practices were crystallized. Aspects of religious practices included:

  1. Behavior rules
  2. Belief in the presence of spirits who could intervene with God on behalf of an individual
  3. Many ceremonial customs such as infant-naming ceremony, marriage, etc. (Class discussion at this point about our customs in the United States.)
  4. Also developed during this time was the lineage system of society or of belonging. Class discussion on this point, where do our loyalties belong and who do we "belong" to?

Day 09 Class activity on Sundiata; a precis read to class from the book, Sundiata, the Epic of the Lion King, Roland Bertol, published by Thomas Y. Crowell Company. Discuss unit so far, clean up loose threads, collect activity sheets. Reading assignment of chapter 1 in Dogs of Fear.

Day 10 African Nations after 1500:
Slavery
Colonialism and Berlin Conference
Nationalism
Indpendence and Development

Introduction: What happened to Africa with the arrival of the Europeans on the western coasts south of the Sahara after 1480 was a terrible, heartbreaking phenomenon from which the world has yet to recover fully and for which there are few, if any parallels in the world.

The institution of slavery was certainly not new. From the early days in Egypt and Assyria the spoils of war included prisoners who were taken as slaves; but that slavery was considered usually to be a temporary condition and was not based on race.

What happened to bring about the changes in the institution? Growth of productivity and population in central and western Africa. At the same time there was the beginning of an expanded world trade by European nations in manufactured goods. The two met with the arrival of the Potuguese who were out looking for a water route to India. One of Europe's advantages was its possession of firearms. For the Africans, trade in European goods tended to enhance the power and prestige of the chiefs. Trade in slaves became profitable, then necessary to keep one's position. And then the development of sugar plantations in Brazil and the West Indies greatly accelerated the demand for slaves.

Introduce and show the movie, "Bloody Schemes". After the movie discuss from the viewpoint: What did you learn? Did you agree with the movie? Disagree? and Why? Indicate the placement of emphasis tends to propagandize, information was left out, the fact that Africa's population really didn't decrease all that much, because of natural population increases.

Make assignments of leaders of Nationalistic movements to small groups who will report in three days.

Day 11 Colonialism in Africa - that period of time during which almost the entire continent was entered and occupied by foreign troops (roughly 1875-1960) - which placed people under new and unfamiliar laws and civil authorities, who pressed them into service of the new masters and exposed them to culture change under foreign rule.

Imperialism or colonialism was not a charitable organization. Reasons for colonialism include 1) desire of colonial nation for cheap and plentiful resources and labor 2) desire of the colonial for military advantage and national prestige, and 3) need of the colonial nation to develop new markets for their manufactures. The thrust of the European encroachment was economic.

Colonial programs for Africa were dictated by the needs of the mother countries. Along with the colonial rulers came railroad and highway builders who helped open the interior for development. Many Africans were forced to grow cash crops, such as cotton in Tanganyika, rather than the customary crops. Cash taxes were levied on men to help pay for colonial government and to force them to grow the desired cash crops.

The Berlin Conference and what it accomplished: the way the participants divided up the continent and drew boundaries can be compared with the division of Germany by the construction of the Berlin Wall, divided up families, destroyed familiar societies and organizations. Many of the modern African nations had their boundaries drawn at the meeting.

Resulted in major changes in African life:

1. Men had to sell their labor now 2. New crops were introduced and expanded 3. Aroused tastes for

new goods and education 4. New roads and railroads opened wider communication channels 5. Cultural changes brought by missionaries (both religious and educational) as well as economic changes brought by traders. Read from Achebe's Things Fall Apart. Announce and discuss the movie to be shown Day 12, look for the goals of colonialism, and their means as discussed above.

Day 12 Movie, "Black Man's Land, White Man's Country" from the African Studies Center. Discussion following the movie on these questions: What did you learn? What would your feelings be if you were in a similar situation? The British are not totally insensitive, why or how could they take Kenya and the peoples as they did? Did the British contribute anything of value to Kenya? Hope to get from this discussion, The British came with little or no understanding of African society, with an unquestioned assumption that technological superiority was synonymous with human superiority, property rights depend on a piece of paper, just as native-Americans were dispossessed in this nation because they lack an official title, or property deed. A quiz, who went where? followed by open-ended question, what happened to life in the villages with the coming of the Europeans? This may be too much for one day, some will probably have to spill over into next day's work.

Day 13 Nationalism - Definition: the tendency of any group of people who share a smiliar culture and society to feel they are capable of managing their own affairs and to work to drive out those they feel are intruders on their land. Discussion that the idea of nationalism is of neutral value, can be used for both good and evil purposes.

Framework for understanding: lecture by teacher. Cover these points: the way colonial nations governed their colonies, the economy as developed by the colonial nation, the financing of changes which indebted so many nations to their colonial masters, and the religious and educational changes brought about by the Europeans.

Day 14 Reports of small groups on Kwame Nkrumah, Julius Nyerere, Jomo Kenyatta, Kenneth Kaunda, Leopold Senghor, and Nnamdi Azikiwe. The reading of The Man Who Shared His Hut by Kenyatta. Then class discussion on the leaders, their backgrounds, education, struggles, and aspirations.

Day 15 Independence finally came, and with it the problems of modern nation-building, which required shaping of new social, political, and economic institutions. Activities will include map work with spcial attention to names and locations of nations and their capitals. Begin presenting in playlet form, or readers theater "A Man Can Do Things Like Build Yolahun Bridge" by Nicol Abioseh, using 3 good readers and a narrator.

Day 16 Complete "A Man Can Do Things Like Build Yolahun Bridge" and discuss.

Days 17 - 21 will take up the arts and literature of Africa, and it it is in this section that heavy emphasis will be laid upon seeing and feeling Africa from an African viewpoint. Plans for this include the completion of the reading, *Dogs of Fear* and discussion of it; showing the movie for its music, rhythm and general beauty, "Bend of the Niger" from the African Studies Center; showing some slides from the National Gallery of Art's collection of African Art; listening to music from Africa, the reading of folk tales from Africa, especially some Ananse stories. To get this all into five days will require tight scheduling; feel sure this is where a genuine awareness of other people as PEOPLE can be realized.

Day 22 Introduction of Modern Development: To this point we have discussed the nations in sub-Saharan African which have achieved independence from their colonial masters and nationhood within the last 30 years. Nowwe want to look at a nation that is cast in a different mold, going a different direction. Follow this with facts on South Africa, stressing its productivity, mineral wealth, white standard of living; then distribute *Panorama*/magazines for everyone to peruse and see how good the good life really can be. Discuss what can be seen about living in South Africa from those magazines put out by the South African government.

Day 23 Introduce the word *apartheid*, introduce and discuss the movie "Last Grave at Dimbaza" (borrowed from the African Studies Program) and show first half of it (movie is too long to be shown in one of our class hours). Answer questions raised and discuss the movie and Apartheid, what it means and what it is based on.

Day 24 Finish showing "Last Grave at Dimbaza". Discuss movie further, bring in idea of development and problems currently in Namibia Zimbabwe/Rhodesia.

Days 25 & 26 Library Work. Choose a nation to write on, research and cover briefly its geography, history, development under colonialism, how it became independent, its leaders, and current situation.

Day 27 Turn in modern nation paper, discuss some of the nations and leaders, clear up loose threads or questions.

Day 28 Test on Africa Unit

"AFRICAN ART AND CULTURE FOR HIGH SCHOOL STUDENTS OF ART"

An Instructional Unit for Tenth through Twelfth Grade Art

by

Enid Britton

Dunlap High School

Dunlap, Illinois

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1979. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an on-going program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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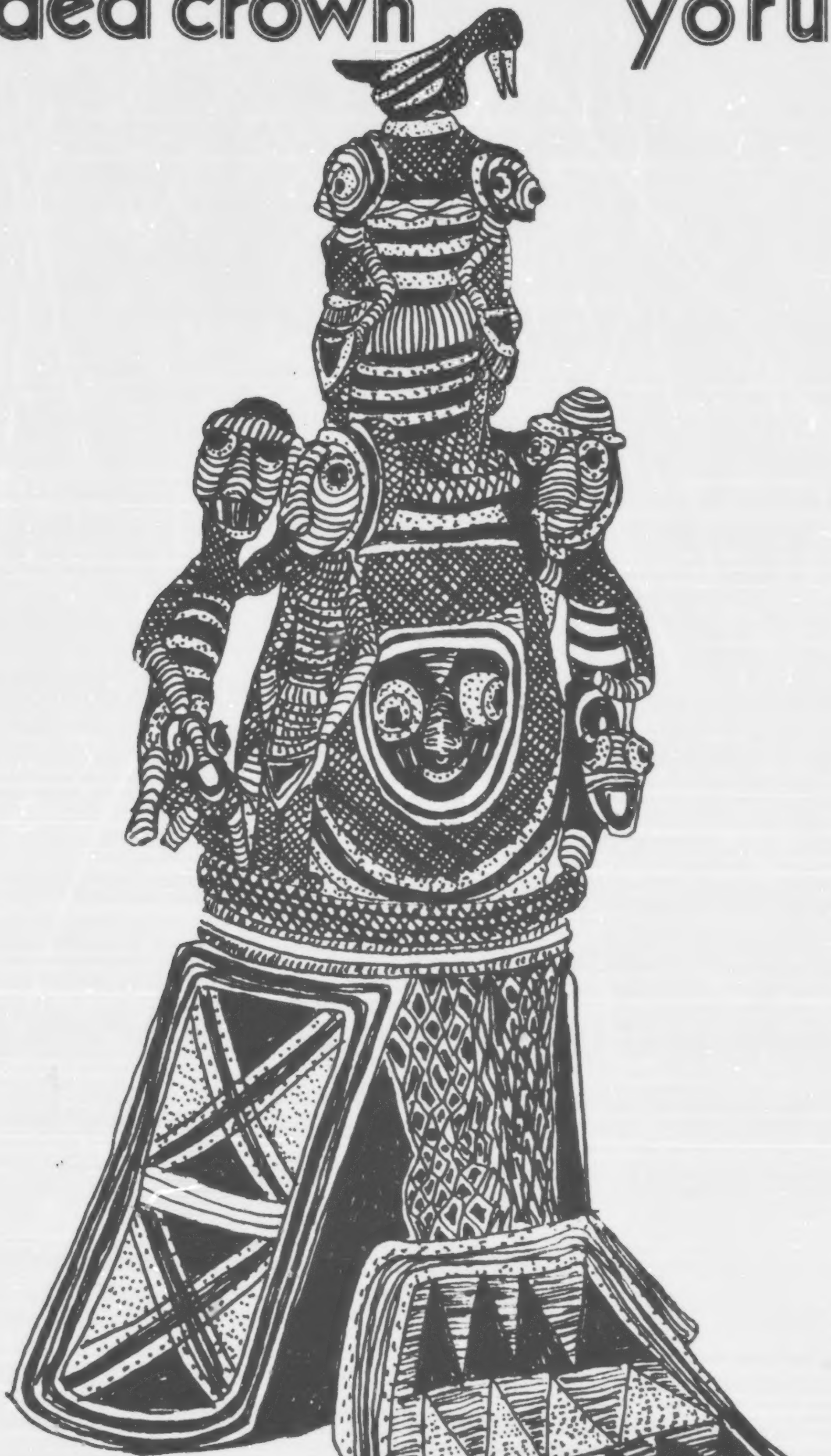
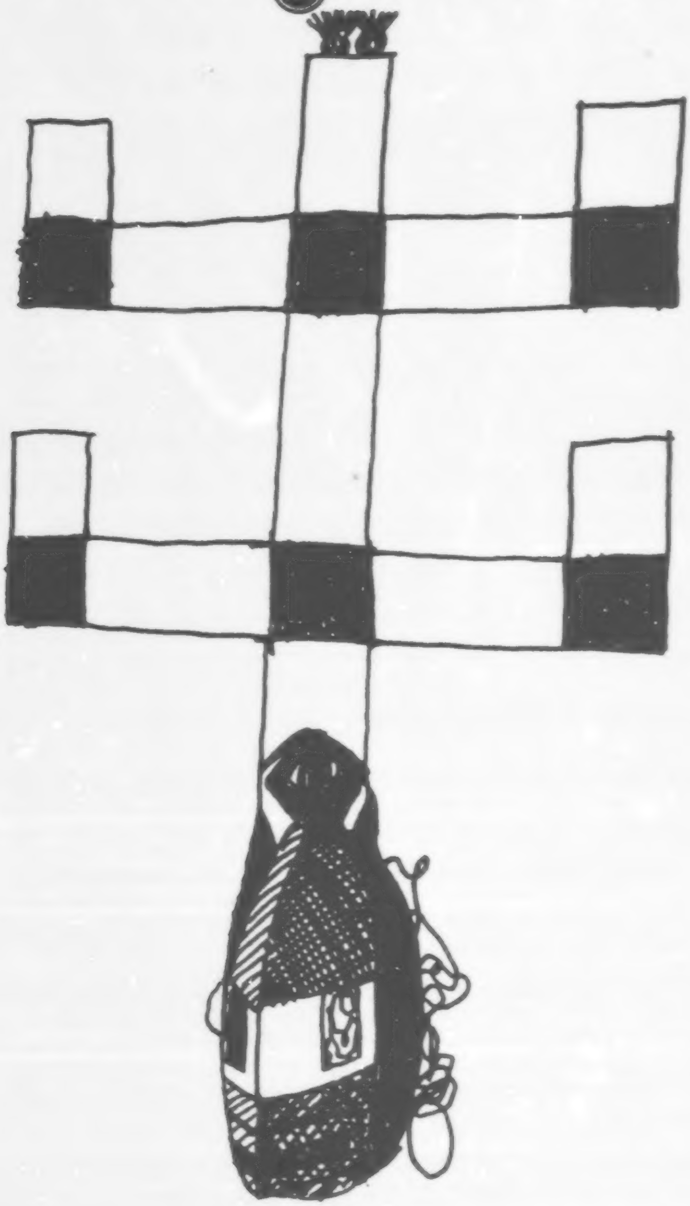
AFRICAN STUDIES

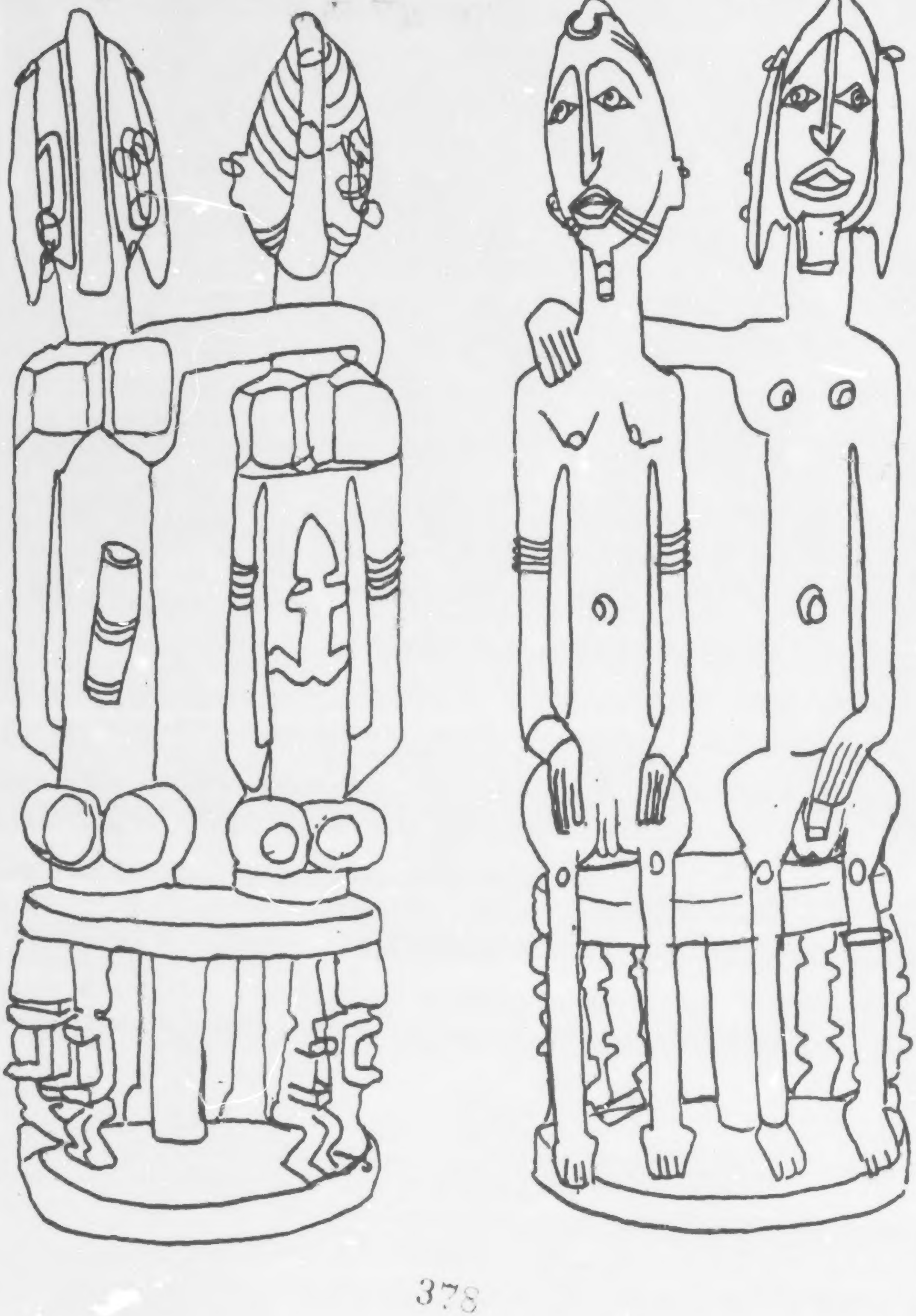
beaded crown yoruba



kanaga mask



primordial couple



1. Preface Statement

The task of the art teacher is three-fold. The easiest task is the teaching of a process with its need for practice to attain skills. We could compare this task to the teaching of typing, basic piano, spelling and sentence construction.

The second problem in art education is to teach the use of the creative mind. This task is most complex. It requires strategies like coaching a winning team requires a kind of "game plan." It is in this area that the use of outside material can "make" or "break" a unit on art. Students come to us with a dominance of the intellect in European art established in the Renaissance. To test this statement ask a number of people to name a famous artist and you will find more often than not the layman will mention a Rennaissance artist. It is important to try to redress the balance of the intellect and the intuition. Western artists have greatly benefited from their encounter with the immense range of exploration of form and design by African art. This art has led to the creation of new forms in western art. I trust that a study of African art by my students will lead them to a more intuitive approach to their projects.

The third task of the art teacher is, in the long run, probably the most important. It has to do with aesthetic pleasure. Experts agree that the normal man has, because of his biological and psychological makeup, the ability to recognize and to enjoy ideality of form. It is important for the unit to successfully advance this cause. The art work of the students themselves must be of high quality and properly finished, mounted, and hung on public display. If we have successfully freed the creative spirit, the students will experience aesthetic pleasure at this display. As Joyce Cary says, "The common case of the original artist is that he wants not only to express his unique idea of things, but to communicate it. He is, in fact, almost invariably a propogandist, he is convinced that his idea of things is true and important and he wants to convert others, to change the world."[1] This creative pleasure can be directed at the enjoyment of his classmates' work as well as his own. It is at this point that we test our agreements on what makes something beautiful to look at.

If the teacher fails in any one of these tasks, the student fails to achieve the kind of artistic experience which will enrich his life.

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[1] Joyce Cary, Art and Reality, Harper and Brothers, N.Y., 1958. p.91.

2. Grade Level and Course

Art II may consist of sophomores, juniors and seniors who have completed Art I prior to signing up for this course. The first semester is devoted to soft design which includes rug-making, weaving, stitchery, basket-making, macrame, 3-D stuffed projects, applique, reverse applique, and/or a combination of any of these OR aluminum cast sculpture.

The unique problem in this class is that the Art II, Art III and Art IV students are all together in the classroom. This means that films or slides which may be appropriate for one group may not be appropriate for the other two. In choosing such aids it is necessary to present a broad enough selection so that ideas for projects of all three groups may be included. African art is well suited to this diversity.

The problem of varying class levels is also ameliorated by the fact that artists generally need to collect a store of ideas in the form of drawings from which their ideas for specific projects may be obtained. These drawings may be done in such a way as to best forward the project at hand. Nevertheless, the inspiration for these drawings may contain similar subject matter whether they will be used for sculpture, printing, or textile projects.

We will devote the first five weeks to the initial collecting of these ideas and the execution of these five drawings.

3. Instructional Objectives

3.1. The use and development of the creative mind

a. To study in reasonable depth the art of another culture, so that the art of our own culture will be better understood.

b. To point out that other aspects of African life besides art--language, science, and other areas of knowledge--had impact on the world.

3.2. Concepts

a. To better understand the revolt against tradition in modern art by studying in some depth the art of African cultures.

b. To understand that a work of art has different realities; one we can see, another we can feel, and still another which is the inner life of the art creation--Picasso's idea that a painting achieves its own life once the artist has finished it.

c. To learn to communicate an idea through one's own art work without the use of language.

d. To learn how African artists fit into their societies, how they learn their arts, how their creations are used and how the arts are intertwined with one another and ingrained in the various cultures.

3.3. Skills

a. To learn new skills, e.g. weaving, warping, stitchery techniques, quilting, applique, reverse applique, batik, tie and dye, trapunto, tapestry weaving and sculpting, sandcasting, polishing, packing and pouring.

b. To realize the effort involved in handcrafting in some of the oldest ways known to mankind.

c. To learn to closely observe an art object and be able to describe it in language.

d. To learn to closely observe an art object and draw it accurately. An artist observes best through drawing.

e. To learn to "read" an art object and make the correlation between symbol and meaning as it is expressed in African art; analysis.

f. To dispel any misconceived notions or myths about African art: "child-like," "primitive," etc.

g. To learn Africa from an "inside" view by actually attempting to create an art project which can be used in a cultural sense as well as displayed for its aesthetic sense.

h. To give the art show an African cultural flavor.

INTRODUCTION

The purpose of the African unit in Art II will be two-fold. First, the study of the art and culture of Africa will add an excitement and newness to the art studio the students know so well. There will be the opportunity to create an environment in the studio by decorating the bulletin boards with pictures of African art, by draping African tie-dye cloth in the showcase, by displaying books filled with African art throughout the room, and by playing African music. This environment should stimulate the students to ask questions and want to learn more about the culture of Africa. In the series of introductory experiential lessons, each lesson will build on the last so that at the end the student should have a new attitude about African culture and the art it produced. This new attitude should enable the student to better understand his own culture and the art he is producing. The second purpose of the unit will be to reinforce the three concepts taught last year about the role of the artist. It will be important to point out that these concepts hold for the African artist just as much as they did for the European artists we studied last year, and that the concepts are valid for the student artist as well:

A. The artist is a close observer (Lessons one, two and three).

B. The artist communicates (Lessons four through six).

C. The artist is creative (Lessons seven through twelve).

Regardless of what medium the students choose, what skills they learn, or what subject they choose, the role of the artist is constant.

After we have built a new understanding of African culture, the students will be asked to use this new viewpoint in the creation of a major project which will take the rest of the semester to complete. The classroom will become a working studio in which a variety of African crafts will be learned. No one student will learn all of the skills being taught; each student will develop a project which is different and unique; and yet, all of the projects will develop under the framework set up by the first eleven lessons.

LESSON ONE: DAY 1

OBJECTIVES

1. To find out if students have any misconceived notions or myths about Africa.
2. To gather materials for later use in finding out if students have changed their opinions as a result of this unit.
3. To begin to better understand the art of our own culture by studying in reasonable depth the art of another culture.
4. To point out that other aspects of African life besides art--language, science, and other areas of knowledge--had impact on the world.

Skills:

a. Note-taking

b. Active listening and watching

IMPLEMENTATION

Part I

Students will take a pre-test which will reflect their attitudes about Africa before our six-lesson series on Africa. A post-test is planned for the end of the unit. The teacher will collect the first series of responses and save them until the second test is given. At this time the first test will be handed out and the students will be able to compare the answers. Students will be asked to point out some of the changes in attitude on the second set of responses.

(Attitude test included on p. 6)

Part II

The first two film strips in the series "African Art and Culture" (Warren Schloat Productions, Inc., Pleasantville, NY) will be shown:

Part 1. History and early art--points out how impressive the city of Timbuktu was to the first European visitors there.

Part 2. Sculpture--some of the characteristics of African art are discussed, i.e. large head size in proportion to body size, protuding navel, closed eyes, open mouths full to teeth, etc.

After the film showing, students will compare their notes with a set of brief model-notes.

EVALUATION

The evaluation of this lesson will occur when the students compare the drawing they will do for the next lesson with the notes they have taken from this filmstrip about the characteristics of the forms of African sculpture.

AFRICA

Complete these sentences as rapidly as possible, using the first idea or phrase that comes to you.

1. Africa is

2. African people are

3. When I hear the word Africa I think of

4. Africans probably think America is

5. Africans probably think Americans are

6. Some things I know about Africa are

7. I would like to go to Africa because

8. I would not like to go to Africa because

LESSON TWO: DAYS 2-4

OBJECTIVES

1. To learn to closely observe an art object and be able to draw it accurately. An artist observes best through drawing.

2. To arouse the student's curiosity as to why the forms are as they are: large heads, short legs, protruding navels, etc.

Skills

1. to learn to draw what they see

2. to develop drawing with pen and ink using textures to indicate value changes

IMPLEMENTATION

Pictures, slides, and if possible, a real African sculpture will be made available for the students to use to complete their drawings. It will be important to guide the students into choosing some of the sculptures which clearly illustrate the large heads, short legs, protruding navels, etc. that are discussed in the film strip, although it is not necessary that each drawing show all of these characteristics.

ACTIVITIES FOR STUDENTS

The students will be asked to choose from available books, pictures, or projected slides, an African sculpture to draw as exactly as possible. Students may use tracing paper, grid enlargement techniques, or the opaque projector as aids. Drawings will be finished by using pen texture techniques.

The drawings will be displayed on the bulletin board. The class will be asked to point out the drawings which clearly show some of the African characteristics discussed in the film and listed in their notes.

LESSON THREE: DAYS 5-9

OBJECTIVES

1. Man is a product of his environment; culture is man's adaptation to his environment; art is an expression of this culture.*
2. To learn to communicate an idea through one's own art work without the use of language.

Skills

1. To portray without the use of language some information about the African continent.
2. To discover by drawing a map of the African continent some of the geographical features: lack of natural harbors, limited navagation possibilities of the rivers, lack of a unified railroad system, size of desert areas, limited area of rain forest, landlocked countries, etc.

IMPLEMENTATION

A slide of the continent of Africa will be displayed. This map has no writing on it. Different colors do indicate the elevations. The teacher will discuss the ecology of tropical Africa from the lecture by James Karr. Three handouts will be given to the students showing the railway systems, the population density, the navigable waterways. Other atlas information will be available in the art room. See Appendix I "Maps."

ACTIVITIES FOR STUDENTS

The students will be asked to create a collage using the African map as the basic element and magazine pictures as a source for color and texture. This collage should "tell" something about Africa. No words may be used.

With a magic marker the students are to superimpose the ink drawing on this collage.

EVALUATION

Discuss the success of this two-part assignment in terms of communication without language. Raise the question of a culture which has no written language. Have the students try to "read" the information other students have included in their collages.

YOU HAVE NOW COMBINED ONE IDEA - THE AFRICAN CONTINENT - WITH A SECOND IDEA - AN AFRICAN SCULPTURE: WHAT IS THE NEW IDEA THAT IS PRESENTED WITH THE COMBINATION OF THE TWO?*

LESSON FOUR: DAY 10

OBJECTIVES

1. To learn how African artists fit into their societies, how they learn their arts, how their creations are used, and how the arts are intertwined with one another and ingrained in the various cultures.
2. By studying in some depth the art of African culture which is in accord with the artists' tradition, we can better achieve an understanding of the revolt against tradition of modern art.

Skills

1. The students will be asked to take brief notes, to watch for unsubstantiated claims (for example, exaggerated judgements on Dogon art).
2. The students will be asked to listen and watch actively, to watch for pejorative language (the use of "tribe" and "primitive" for example).

IMPLEMENTATION

"The Bend of the Niger" will be shown. See description, See Appendix II. At the end of the showing the role of the artist will be discussed. In what way does the intrusion of the camera affect the validity of the presentation? How does the music fit into the cultural context? In what way does the dance fit into the cultural context? Can the mask worn by the dancers mean the same thing to: a person seeing the mask in a museum? a person who has collected the art and displays it in his living room? a person who is an African of the Dogon culture participating in the masquerade? a person of another culture viewing the masquerade? Bring up the problem of the sterile presentation of art work in our art show. Try to get the students to suggest that the show could be improved by the addition of music and dance.

ACTIVITIES

The students will participate in the discussion of the above questions. The students will be asked to consider whether an artist who reproduces the identical mask form again and again is being creative, and to consider whether modern African artists would be willing to limit themselves to the traditional forms in art.

EVALUATION OF THE LESSON

If the students suggest that our art show include music and dance, the lesson will be a success.

LESSON FIVE: DAY 11

OBJECTIVES

1. To learn to closely observe an art object and be able to describe it in written language.

2. To learn to closely observe an art object and make the correlation between symbol and meaning as it is expressed in African art; analysis.

3. To dispel any misconceived notions or myths about African art: "childlike," "primitive," etc.

Skills

1. To learn to be observant.

2. To be able to describe in words a work of art.

IMPLEMENTATION

Present each student with the handout, Primordial Couple.* Display the colored slide of the Primordial Couple. Give the students fifteen minutes to write a description of the sculpture. Collect the student papers. Read the description of the Primordial Couple taken from the book African Art of the Dogon. The teacher will lead a discussion of the sophistication of meaning as expressed in the sculpture. The students will be led to conclude that the sculpture is far from "childlike" in its meaning.

The slide that we studied last year of the European couple in their bedroom by an unknown artist will be shown. The students will be reminded or asked to remember the symbolism in this painting: the dog, shoes off, holding hands, all dressed up yet in their bedroom, mirror, candle, etc.

ACTIVITIES FOR STUDENTS

The students will describe in writing the sculpture: the Primordial Couple. They will then discuss their success in reading the meaning of the symbols. The students will make notes of the significant symbols on their handouts. The students will be led to dispel the notion that African art is "primitive" or "childlike."

EVALUATION

The descriptions will be evaluated on the basis of the number of significant symbols they were able to pick out and describe.

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*See appendix III for full description of Primordial Couple.

DISCUSSION OF THE PRIMORDIAL COUPLE

The object of this discussion is to encourage you to look at the sculpture from the point-of-view of the artist who made it.

This is not a Kanaga mask which was reproduced in a nearly identical manner again and again as the masks wore out or were broken in the masquerade.

This is an altar piece that was to be displayed along with other cultural objects in what might be called a shrine.

It would be given special care, and housed where it would be protected from being broken or weathered.

It would last longer because of this care. It would be handed down from generation to generation.

Something special must have happened to warrant the fine carving lavished on this object.

SPECULATION: This may have been a special commission after a war to encourage people to accept one another in peace.

The artist has chosen to:

show the male organs in a more restrained manner instead of the tumescent manner of may African sculptures; show the female breasts in a less fecund manner.

Why? Sex is played down...

an older couple portrayed? Even though the couple look young, we remember that Africans usually choose to portray youth even when they are depicting old people.

to add to the peaceful and serene attitude of the couple? If each represent one of the warring peoples, this could portray peaceful coexistance.

The sculpture could easily have appeared obscene to the Western eye but there is a certain niceity in the carving of the hands of the male, one on his genital the other on the woman's breast--it shows a sensitivity on the part of the artist (who would traditionally have been a man) for the part the female plays in the perpetuation of the species...a certain regard...a certain respect ...a sense of responsibility willingly assumed.

Look at the backs of the sculpture.

The woman has a baby on her back which defines her role in society.

The man has a quiver which makes him a hunter, a provider, perhaps a warrior.

All this is done with such exquisite restraint. I love the slight turn of the female head.

How would it change the character of the couple if both figures were faced directly forward?

Robert F. Thompson (African Art in Motion) suggests that a seated pose implies permanence, calm, and character, a seated person as an honored guest. The supporting figures suggest stability, strong power, the witnessing of truth.

THE IMPORTANT THING TO REMEMBER IS THAT AN INTELLIGENT HUMAN BEING WAS MAKING ALL THESE CHOICES AS HE CONCEIVED AND CARVED THIS SCULPTURE.

LESSON SIX: DAY 12

OBJECTIVES

1. To learn how African artists fit into their societies, how they learn their arts, how their creations are used and how the arts are intertwined with one another and ingrained in the various cultures.

2. To learn to "read" an art object and make the correlation between symbol and meaning as it is expressed in African art: analysis.

Skills

1. To observe closely

2. To make correlations between symbols and meaning

IMPLEMENTATION

The students will be presented with the handout, Kanaga Mask.* After reading the philosophy of spiral and checkerboard, the students will be asked to write a short paper on what they see in the mask that correlates with the symbols used in the mask and what they remember of the dance sequences shown in the film, The Bend of the Niger.

ACTIVITIES FOR STUDENTS

Students will make correlations between the ideas as expressed in the information about spirals and checkerboards as used in Dogon culture with the picture of the Dogon Mask.

EVALUATION

Students should at least be able to pick out the checkerboard and zig-zag in the mask.

*See Appendix IV, Kanaga Mask

LESSON SEVEN: DAYS 13-18

OBJECTIVES

1. To learn African art from an "inside" view by actually attempting to create an art project which can be used in a cultural sense as well as displayed for its aesthetic sense.

2. To get students to communicate their own culture through art. To help them understand what culture is in this sense. To help them realize that art is a part of their everyday lives and not something to lock away in a museum; just as the Dogon culture is reflected in the Dogon art, their culture can be reflected in their art.

Skills

1. To learn to select material for an art project which will be appropriate.

2. To learn to draw from "life."

IMPLEMENTATION

The students will be asked to make a list of the "visuals" they might present if they were a TV producer trying to characterize the life of the teenager in this community. Ask them to be specific, to use their own personal life as a basis for these visuals--not a car but the car they drive, not a house but the front door of their house. From this list they are to select those visual memories that would best lend themselves to a composition. This selection might be based on color, action, texture, opportunity for repetition, interest, etc. They should then go out and draw these visuals to bring to class. A number of common objects for visuals will be collected on a table for the students to begin drawing in class: telephone, box of Tide, beer can, Adidas shoe, tooth brush, some advertisements.

The students will be asked to use a Christmas bulb and draw their own image as seen in this round mirror surface.

ACTIVITIES FOR STUDENTS

After collecting a number of drawings the students will select three to five to arrange together to create a composition. They will then cut out their self-portrait and place it in the composition.

EVALUATION OF THE LESSON

Students will display their work and try to "read" the culture and personality of the artist by what each has chosen to include in the composition. This exercise can be fun.

LESSON EIGHT: DAY 19

OBJECTIVES

1. By studying African culture we can understand that a work of art has different realities; one we can see, another we can feel, and still another which is the inner life of the art creation--Piccasso's idea that a painting achieves its own life once the artist has finished it.

Skills

1. To visualize in the mind what a major project might look like.
2. To understand better how a new idea can be incorporated into an art work. To clarify the difference between copying and being inspired by art of another artist.

IMPLEMENTATION

The teacher has prepared a number of slides which illustrate African inspiration for modern textile projects. These eleven slides will be shown and discussed. The teacher will point out the similarities and differences in the compositions. Included in the slides will be examples of African wood sculpture and modern stuffed sculpture; African patchwork and modern patchwork; African Beaded crowns and modern stuffed sculpture; African batik and modern batik; African weaving and modern weaving.

The students will be asked to consider how their map assignment might be adapted to a textile project and how their teenage culture project might be adapted into a textile project.

ACTIVITIES FOR STUDENTS

Students must now begin to seriously consider the project that they want to undertake as their semester's work. This discussion will focus their minds on this necessity.

LESSON NINE: DAY 20

OBJECTIVES

1. Enrichment program

Skills

1. To learn how to be gracious hosts.

IMPLEMENTATION

Invite Phyllis Afriyie-Opoku to present a program on African music and dance to our students.

ACTIVITIES FOR STUDENTS

Students will be responsible for planning the program and inviting the music students to join us.

EVALUATION

Meeting a real African student will enrich the program on African art. This experience will take the discussions out of the abstract realm of thought and bring the fact that we have been studying real people "home" to the students.

LESSON TEN: DAYS 21-22

OBJECTIVES

1. Enrichment program

Skills

1. To learn to visualize what the culture of the work of art might be even though it is stripped of all culture when it is displayed in a museum.

IMPLEMENTATION

A trip to the Ewing Museum, Illinois State University

The students will be asked to select one art object to sketch which they believe they can add the masquerade to when they get home.

ACTIVITIES FOR STUDENTS

Students will view the museum display and sketch an art object.

When the students return to the art room the next day, they will draw the masquerade surrounding that object from their own imaginations.

LESSON ELEVEN: DAY 23

OBJECTIVES

1. To give the art show an African cultural flavor, we will have African music during the showing and all projects will be designed so that they can be worn, carried, or used as well as displayed.

Skills

1. To learn to adapt an art project so that it can be displayed or used in a masquerade.

IMPLEMENTATION

These concepts will be discussed so that the students understand once again that their projects will be their own and not a copy:
Artists are a product of their time,
Artists are a product of their culture
Artists' personalities are revealed by their art works.

Students will be asked to consider the three drawing assignments they have completed in the light of the project that they have in mind. How can these projects be utilized in a ritual such as Africans might perform. How can you best alter your choice of idea to suit the medium and the masquerade we plan to make of our art show this year. Make some sketches which show the changes you plan to incorporate or additions which would enhance your display (if you are planning a sculpture or mask, plan a costume to go with it--tie-dye? If you are planning a weaving or batik, plan to make it wearable).

ACTIVITIES FOR STUDENTS

View some slides of African ritual costumes and of the clothing of Africa. "Cloth-making in Sierra Leone" - 32 slides and/or "West African Dress" - 40 slides.

STUDENTS WILL CHOOSE THEIR MAJOR PROJECT

EVALUATION

The post-test about Africa will be given at the end of this period. The pre-test will be handed back to the students. Discussion will follow.

SCULPTURE AND/OR TEXTILE UNIT

GRADE: High School - Art II

BEHAVIORAL OBJECTIVE

During the unit, the student will be able to design and complete, in approximately ten weeks, at least one large finished project or two to three smaller projects. The students will be able to choose projects from the following areas: macrame, rugmaking, weaving, batik, stitchery, wood sculpture, and metal sculpture. The students may work in more than one area, if time permits. The textile project may be a combination of the previously listed techniques, such as macrame and weaving, stitchery and weaving, etc. The projects will be evaluated in terms of craftsmanship, creativity, design, and method of display and must meet a minimum level of excellence, as determined by the teacher.

GENERAL OBJECTIVE

During the two-week period before Christmas vacation, the students will work on tie and dye and fold-dye projects. No grade will be given for this project.

LEARNING ACTIVITIES

1. The student will choose in which of the areas included in the unit he wishes to work and whether he wishes to complete in approximately ten weeks one large project or two to three smaller projects.

2. The student will make sketches of his ideas and designs for the textile project or sculpture project. These ideas will be discussed and must be O.K.'d by the teacher before the student begins working on the project. However, the student does not necessarily have to "stick to" his original idea after beginning his project. The student's sketches should include the approximate size of the finished piece, the colors to be used, the materials to be used, the design of the textile project, and the use or purpose.

3. The student will complete, in approximately ten weeks, at least one large finished project or two to three smaller projects.

4. The student will participate in a group evaluation following the unit and will vote on the four most successful projects from the three Art II classes. The student will evaluate these in terms of craftsmanship, creativity, design, and method of display.

5. The student will participate in the art show to be given in the spring.

STRATEGY

A preview of what will be included in the unit will be given to the students in the form of bulletin boards which show examples from magazines of macrame, stitchery, tie and dye, batik, weaving, rugmaking, and sculpture projects. A formal introduction to the skills unit will be given to the class using the "How to do it" film strips we have on each.

The objectives of the lesson will be stated, as well as how the projects will be evaluated. Following this presentation, the students will be able to more closely examine the books on display. Before beginning on the textile projects, each student will discuss his ideas and design with the teacher. These ideas must be O.K.'d by the teacher. However, it will be stressed that the students do not have to "stick to" their original idea too closely. The students will be divided into groups based on their choice of project and demonstrations on each project will be given to these students. Following the demonstrations, the students will begin working on their projects. During the unit, the teacher will be available to answer questions, make suggestions, and assist the students with their projects.

EVALUATION

The projects will be evaluated by the teacher in terms of craftsmanship, creativity, design, and method of display. During a group critique, the students will also evaluate these projects and will choose the four most successful projects from the three classes.

LESSON TWELVE: ART PRACTICUM

OBJECTIVES

1. By studying African culture we can understand that a work of art has different realities; one we can see, another we can feel, and still another which is the inner life of the art creation.

2. To learn Africa from an "inside" view by actually attempting to create an art project which can be used in a cultural sense as well as displayed for its aesthetic sense.

Skills

1. To learn new skills, weaving, warping, stitchery techniques, quilting, applique, reverse applique, batik. tie-dye, trapunto, tapestry weaving, sculpting, sand casting, polishing and the like.

2. To realize the effort involved in handcrafting in some of the oldest ways known to mankind.

IMPLEMENTATION

Students will spend ten weeks crafting their art projects. When they are finished we will have an art show. We will include music and dance in this show and try to give cultural context to our art projects.

ACTIVITIES FOR STUDENTS

Students will devise new ways to display their art projects by wearing them or carrying them or in some other way giving them cultural context.

SELECTED BIBLIOGRAPHY

Arnheim, Rudolf, Art and Visual Perception, University of California Press, Los Angeles, 1974.

An important book for teachers. It discusses the growth of perception from childhood to adult.

Bohannan, Paul and Philip Curtin, Africa and Africans, The Natural History Press, Garden City, N.Y., 1971

A general history of Africa recommended by the African Studies Program of the University of Illinois.

Cary, Joyce, Art and Reality, Harper and Brothers, N.Y., 1958.

A simple direct personal account of his attitudes--well illustrated. The last part is literary criticism.

Chase, Pattie with Mimi Dolbier, The Contemporary Quilt, E. P. Dutton, N.Y., 1978.

A collection of pictures of modern quilts some of which show marked African art influences.

Davidson, Basil, The African Past, Little Brown and Co., 1964.

A general history of the civilizations in Africa starting with what he calls the grand period (600-1600 A.D.). Such empires as Ghana, Mali, Kanem-Bornu, Songhay and Housa states are discussed. The two large periods of Central-Southern Africa, 12th century Zimbabwe and 15th century Monomotopa of the Karanga people under the Rozwi kings are covered. The Swahili civilization of the East coast and the city of Kilwa is described along with Engaruka, an iron age town in the Rift valley. Al Masudi's 10th century journal and the influence of the Arabs along with the introduction of their written language is discussed. The ancient civilizations of Punt and Kush, the cities of Meroe, Timbuktu, and Djenne are described: a good general source book.

Fagg, William, Miniature Wood Carvings, New York Graphic Society Ltd., 1970.

There are pictures of these small works which are housed in museums with a description of them and an indication of the culture they come from. A sterile display as they do not include dance, music, or ritual.

Fagg, William, Tribes and Forms in African Art, Tudor Publishing Co., N.Y., 1965.

Fagg is careful to point out what he means by Tribes, "... a society, an exclusive in group which uses art among many other means to express its internal solidarity and self-sufficiency and conversely its difference from all others." The book is divided into a catalogue of representative art works with descriptions of these works which help identify them by ethnic group. Photographs of museum displays.

Fraser, Douglas, *African Art as Philosophy*, Interbook, 545 Eighth Ave., N.Y., 1974.

This is a unique approach to African art. Instead of an "aesthetic display" as in museums or an analytic anthropological display, this book attempts to interpret the art as philosophical observations about the nature of the world.

Hoover, Louis F., ed., *African Art*, Illinois State University, no date.

This is a catalogue evidently used in conjunction with the work permanently housed on the Illinois State University campus. It purports to illustrate the whole collection. The collection seems extensive enough to make a field trip to the campus worth while.

Jager, E. J. de, *Contemporary African Art in South Africa*, C. Struik (PTY) LTD. Cape Town, 1973.

The themes for modern art in Africa are discussed: culture, daily life, and the dilemma of industrialization. The rest of the book is devoted to individual artists and their works in chalk, ink, lino cuts, bronze, wood, oil, watercolor. I was especially struck by the liquid steel sculpture of Lucas Sithole "Wounded Buffalo"...Tremendous power in the lowered head, twisted body and braced rear legs!

Kimble, George H. T., *Tropical Africa*, N.Y. 20th Century Fund, 1960, Doubleday, Anchor Books 1962.

The first volume is recommended by Paul Bohannan and Philip Curtin. It concerns geography. The second volume on social problems and social environment "has not been well received."

Laude, Jean, *African Art of the Dogon*, The Viking Press, N.Y., N.Y., 1973.

A collection of pictures of the art and culture surrounding the Dogan, a cliff dwelling culture isolated from western civilization until recent times, is presented in this book. The text describes myths and history, and art mediums and styles as well as ritual uses. Since the art is not isolated from the rest of the culture it is an especially useful book.

Laye, Camara, *The Dark Child*, Farrar Straus and Giroux, N.Y., 1954.

This is a biography of a young African told with sensitivity. This book is recommended by the African Studies Program of the University of Illinois.

Lommel, Andreas, *Masks, Their Meaning and Function*, McGraw-Hill Book Co., N.Y., 1972.

This is a beautifully illustrated book whose text describes the use of the masks. The pictures are, however, out of the context of the culture as they are photographs of the museum masks in that setting.

Meilach, Dona Z., *Contemporary Art with Wood*, Crown Publishers, Inc., N.Y., 1978.

A collection of pictures of modern wood sculpture some showing the influence of African art. Chapters are also devoted to instruction of the wood carver.

Meilach, Dona Z., *Contemporary Batik and Tie-Dye*, Crown Publishers, Inc., New York, 1978.

A collection of pictures of works of traditional and modern batik, an introduction to the history of batik and a good deal of instruction for the batik artist are included in this book.

Meilach, Dona Z., *Soft Sculpture*, Crown Publishers, Inc., N.Y., 1974.

The history of soft sculpture, a collection of pictures of modern works as well as instruction in soft sculpture are included in this book.

Murphy, E. Jefferson, *The Bantu Civilization of Southern Africa*, Thomas Y. Crowell Co., N.Y., 1974.

This book traces the migration south from Sub-Saharan West Africa of the Bantu-speaking peoples. It discusses the Machili, an iron-using people who are thought to be the ancestors of the Bantu speaking peoples. It discusses the early writer-travelers, Al-Masudi who wrote during the 10th century and Ibn-Battuta who visited East Africa in 1331. The Gokomere culture is discussed along with a similar culture called Ziva on the Rhodesian-Mozambique border. The ruins of Zimbabwe and Mapungubue are described.

Murphy, E. Jefferson, *History of African Civilization*, Thomas Y. Crowell Co., N.Y., 1972.

A general book discussing the ancient cultures and kingdoms in which he postulates that only the Shona nation produced a state-empire in the same league with Kongo, Luba and Sudanic states due to the relative recency of the Bantu migration. A section on great men of African history such as Affonso I, Mansa Musa, Askia Muhammad, Osei Tutu and Usman dan Fodio were discussed as anti-colonial rulers.

Murphy, E. Jefferson and Harry Stein, *Teaching Africa Today*, Citation Press, N.Y., 1973.

Recommended by the African Studies Program of the University of Illinois.

Riviere, Marceau, *African Masterpieces from the French Collections*, Editions PHILBI, 23 rue Ste Croix-de-la-Bretonnenie, 75004 - Paris, 1975.

Segy, Ladislas, *African Sculpture Speaks*, Da Capo Press, Inc., 227 W. 17th St., N.Y., N.Y., 1975.

Segy discusses the meaning and uses of African art, the content of African art, the impact upon western civilization of African art and the style regions. As a collector and critic Segy's viewpoint may leave something to be desired.

Sieber, Roy, African Textiles and Decorative Arts, The Museum of Modern Art, 11 West 53rd Street, N.Y., N.Y., 1972.

A collection of pictures of African arts with a description of the cultural context of the pieces.

Sommer, Elyse and Rene Breskin Adams, Pillow Making as Art and Craft, Crown Publishers, Inc., N.Y., 1978.

A collection of pictures of modern pillows with techniques, design inspirations, and functional innovations is included in this book.

Van der Post, Laurens, The Lost World of the Kalahari, William Morrow and Co., N.Y., 1958.

Describes an expedition into the desert in search of the Bushman. It gives some Bushman history. The painted rocks are described which may be as old as 8000 BC or before. Laurens finds parallels in the paintings of the Bushman, the ancient Egyptians, the painters of the Dordogne and the cave painters of the Iberian Peninsula.

Willett, Frank, African Art, London , Thames and Hudson, 1970.

A complete easy-to-read introduction to African art from the cultural context view. Recommended by the African Studies Program, University of Illinois.

Willett, Frank Ife in the History of West African History, Thames and Hudson, Ltd., Great Britain, 1967.

SELECTED BIBLIOGRAPHY ADDITIONS

Achebe, Chinua, Things Fall Apart, Fawcett Crest, N.Y., 1959.

Barraclough, Geoffrey, ed., The Times Atlas of World History, Hammond Inc., Maplewood, N.Y., 07040, 1978.

This is a beautiful, detailed, full-of-maps book of Africa and the rest of the world. It is in historical order showing a diverse collection of visual information.

Courlander, Harold, A Treasury of African Folklore, Crown Publishers, Inc., N.Y., 1975.

The oral literature, traditions, myths, legends, epics, tales, recollections, wisdom, sayings, and humor of Africa.

Dendel, Esther Warner, African Fabric Crafts, Taplinger Publishing Co., N.Y., 1974.

Fraser, Douglas and Herbert M. Cole, African Art and Leadership, Univ. of Wis. Press, Madison, Wis., 1972.

Gardi, Rene, African Crafts and Craftsmen, Van Nostrand Reihold Co., N.Y.,1969.

The first book I have found that explained and pictured the technique of Bronze casting--enclosing the scrap metal in a hollow ball of clay which is attached to the mold after the wax has been melted out. This ball is allowed to dry and then turned ball down into the charcoal fire. The melted metal flows directly into the casting when the mold is brought out of the fire and reversed. See pp. 62-74. The melted Bronze thus never is exposed to the air. Good technical explanations but full of pejorative language.

Horton, Robin, Kalabari Sculpture, The Nigerian National Press Limited, APAPA, 1965.

Kultermann, Udo, New Directions in African Architecture, George Braziller, Inc., 1969.

Teilhet, Jehanne, ed., Dimensions of Black, La Jolla Museum of Art, La Jolla, Calif. 1970.

Thompson, Robert Farris, African Art in Motion, Univ. of Calif. Press, Los Angeles, 1974.

PERIODICALS

"Africa in the Curriculum: A Symposium," *Social Education* Vol. 35 (2), p. 138-232, National Council for the Social Studies, Feb., 1971.

Collins, H. T. ed., and staff of the School Services Division of the African-American Institute, "Are You Going to Teach About Africa?" African-American Institute, 1970.

Blumenthal, Susan, "The World's Best Traveled Art," *Africa Report*, Jan.-Feb., 1974, 0.4-10.

Clark, Leon E., "Starting with the Arts," *Africa Report*, Vol. 18 (1), pp. 38-40.

Hall, Susan J., "Africa in U. S. Educational Materials," School Service Division, 833 United Nations Plaza, N.Y., N.Y., 1976.

"Interview: Amir I.M. No," *Africa Report*, May-June 1974, pp. 12-16, 48.

Rich, Evelyn Jones, "Mind Your Language," *Africa Report*, Vol. 19 (5), pp. 47-49.

Thompson, Robert Farris, "The Sign of the Divine King," *African Arts*, Vol. IV, #3.

FILMS

Africa Dances - 30 minutes - color

A filming of a live performance for a U. S. audience here in the U. S. Alistar Cook narrates. After a slow start, the dancers really move! One of the African students said they were "showing off."

The Bend of the Niger - 2 reels, 25 minutes - color

The cultural traditions of the Bambara, Bororo, Dendi and Dogon peoples living along the great bend or turn of the Niger River. Part II has a good sequence on a blacksmith and a wood carver.

Available free of charge from African Studies Program, University of Illinois.

Benin Kingship Ritual - 30 minutes - color

This is an older film although Part III, The Iron and Part IV, The Blessing could be shown.

Available free of charge from African Studies Program, University of Illinois.

Film Strips

African Cliff Dwellers, The Dogon People of Mali - 2 color sound film strips - 3 wall posters - teacher's guide, E.M.C. Corp.

OVERHEAD PROJECTOR

Sub-Saharan Africa - eleven themes each with 4 to 8 overlays, Keuffel and Esser Co., 300 Adams St., Hoboken, H.J., 07030 (prices range from $3.25--$9.25).

MAPS AND CHARTS

Ethiopia Picture Set, 12 charts, $3.50, D.C.A. Educational Products, Inc., 4065 Stenton Ave., Philadelphia, Pa., 19144.

Songhai and Benin, $3.50, same as above.

Great West African Civilizations, large wall chart 30" by 40", $1.95. African Heritage, Social Studies School Services 10,000 Culver Blvd., Culver City, Calif.

SLIDES

[1]African Jewelry Making - 30 slides

Slides 1-4 are of gold pieces of jewelry, 5-23 show soldering using the blow pipe method, 24-30 pictures of beautiful beadwork.

[1]Benin Kingship Ritual - 22 slides

Beautiful red robed chief in slide number 12.

[1]Cloth-making in Sierra Leone - 32 slides

Make sure to send for this slide set.

[1]Contemporary African Artists - 32 slides

Several works of each of the following artists are shown: Alexander Boghossian, E. O. Darty, Ben Enwonwu, Akinola Lasekan, Godfrey Okili, Pili Pili Mulongya, G. O. Talaki and Solomon Wangboje.

"The Creative Past," Art of Africa - 77 slides

Collected by William Fagg with discussion of how made and used. Extension Service, National Gallery of Art, Wash., D. C. 20565.

[1]Houses Western and Southern Africa - 44 slides

A brief survey of the diversity of rural and urban housing in 5 African countries.

[1]Innovative African Artists - 34 slides

The sculpture of Thomas Mukarobjwa (Rhodesia), prints of Bruce Onobrakpeya (Nigeria), bead paintings of Jomoh Buraimoh (Nigeria), and aluminum counter-repousse panels of Asiru Olatunde (Nigeria), and the artists at work are shown.

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[1] Available free of rental charge from the African Studies Program, University of Illinois.

[1] West African Dress - 40 slides

Different methods of making, decorating and wearing cloth.

[1] Yoruba Pottery - 42 slides

The processes of making two types of pottery in Nigeria are shown in detail.

PHOTOGRAPHS

African Art - 150 prints

Series N, Sect. 1. $3.50, University Prints, 15 Brattle Street, Cambridge, Mass., 02138.

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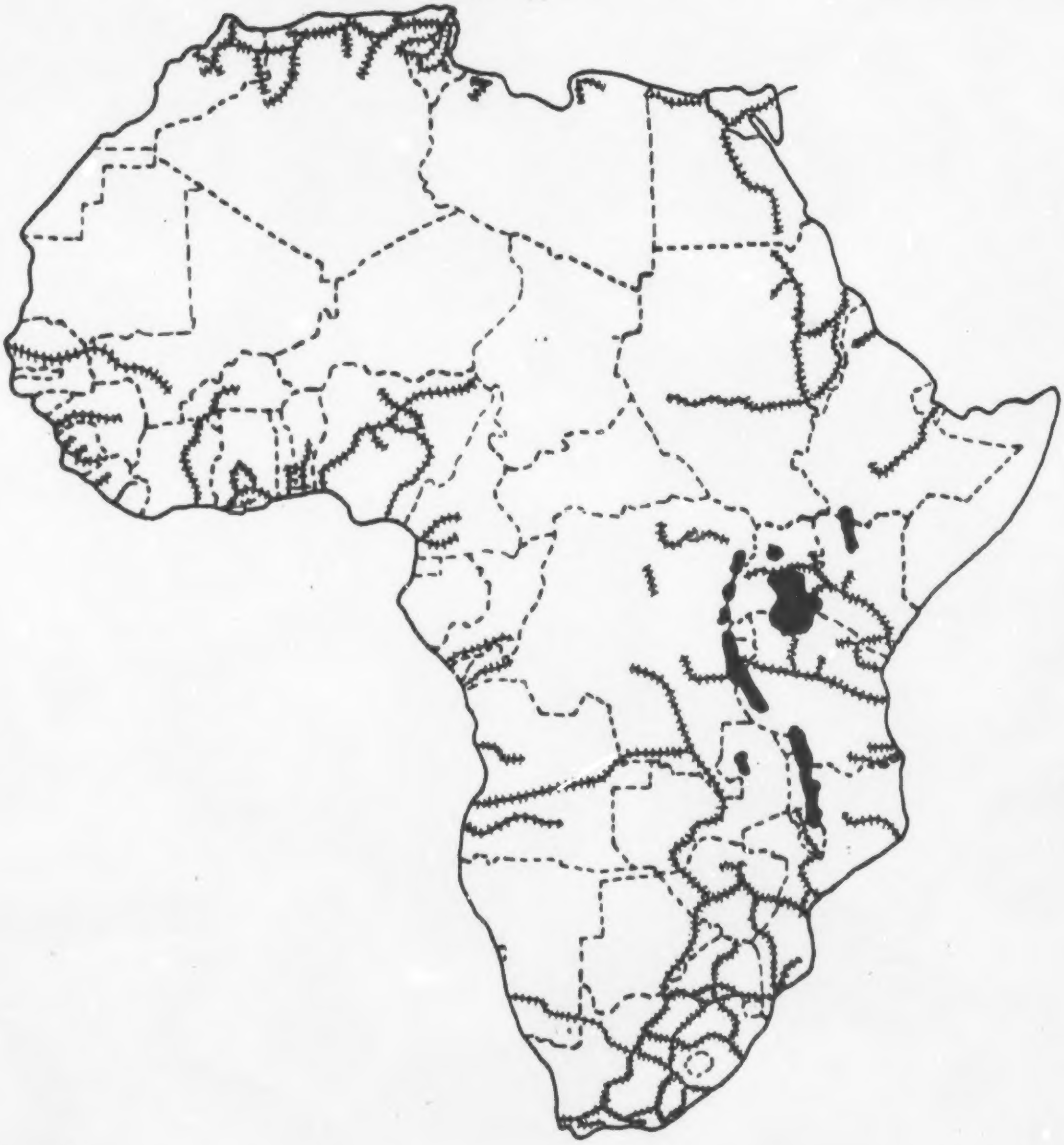
[1] Available free of rental charge from the African Studies Program, University of Illinois.

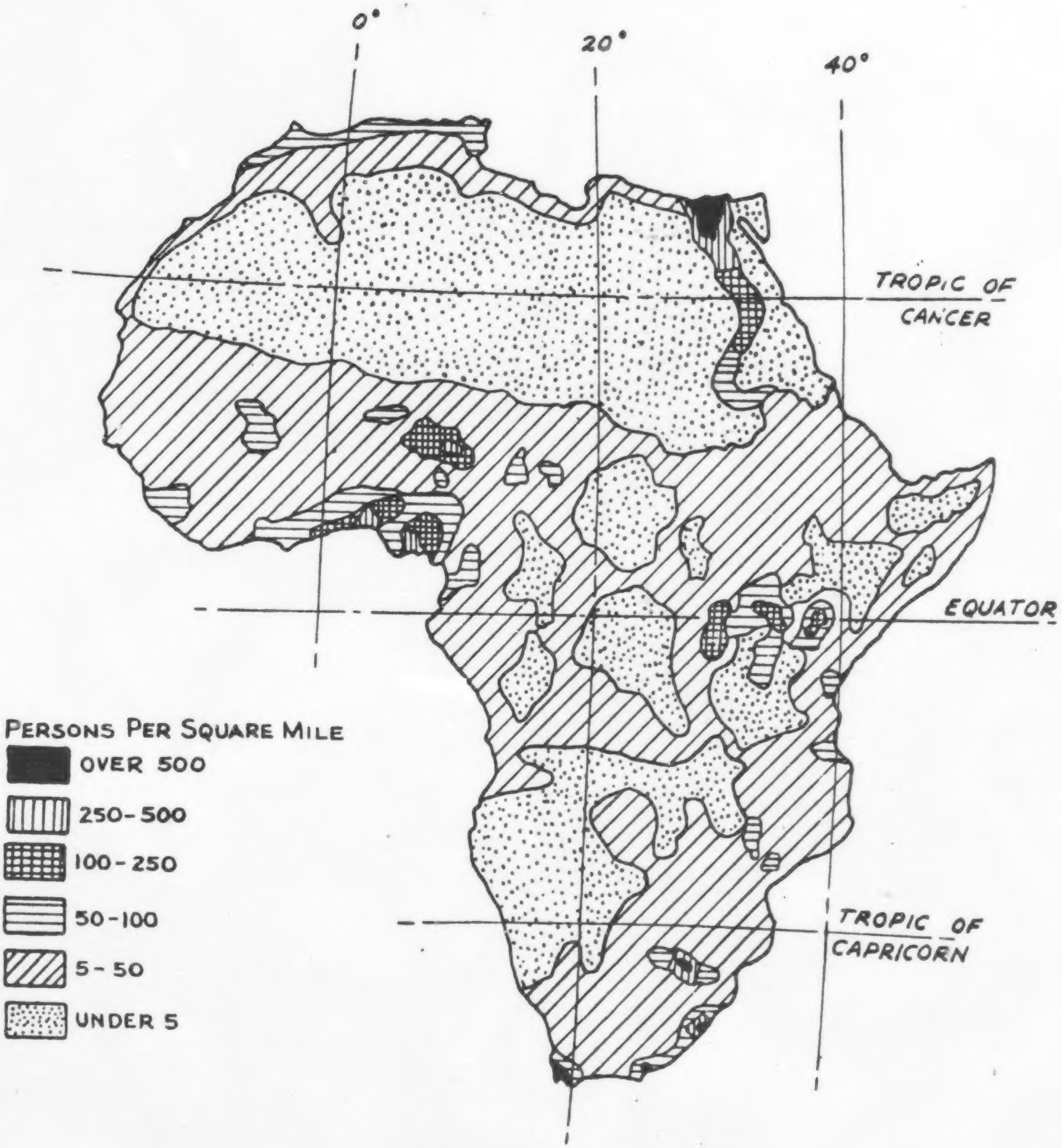
APPENDIX I - MAPS



RAILWAY SYSTEMS

H444-25

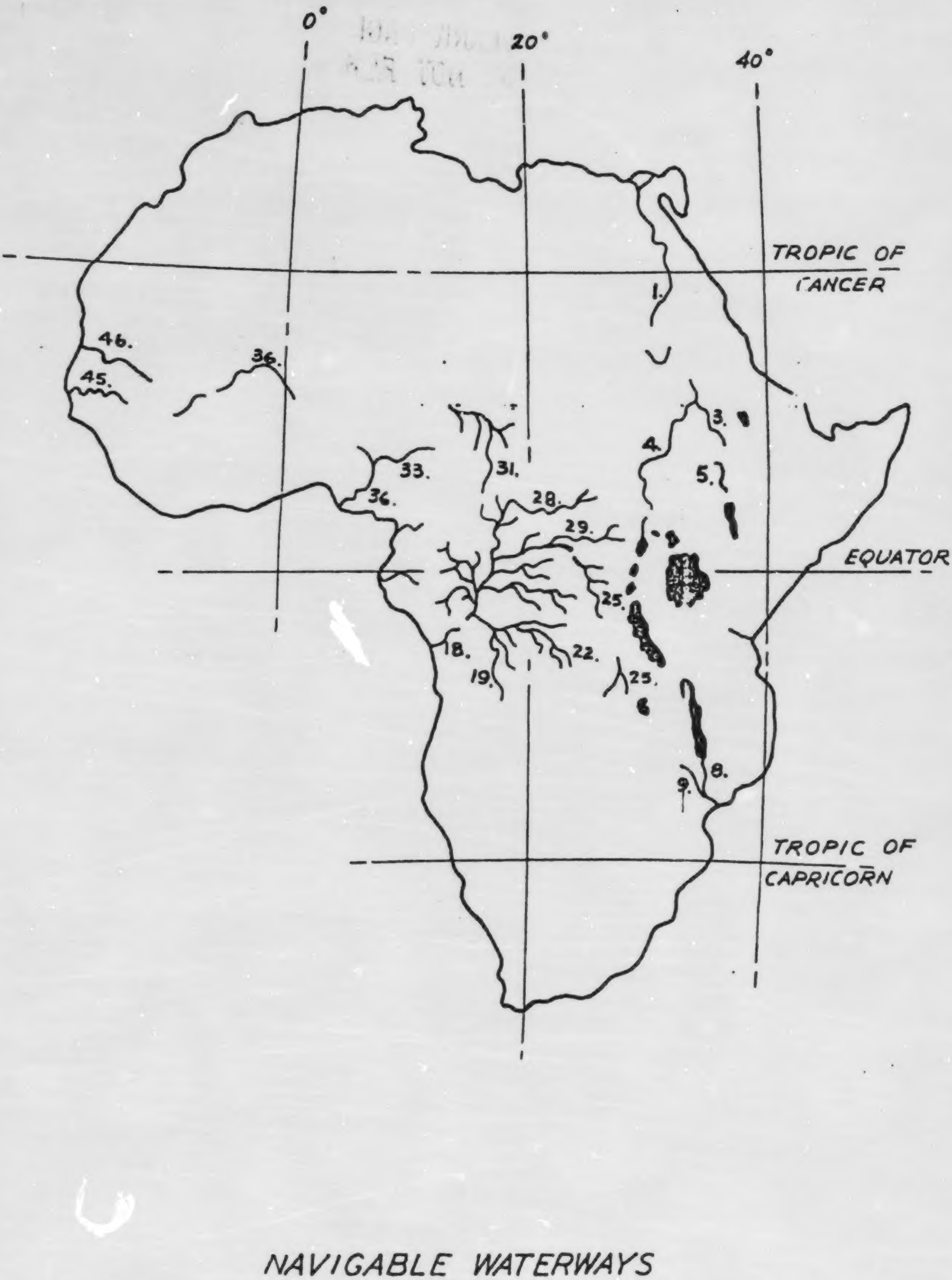
© Denoyer Geppert Co


0°
20°
40°
TROPIC OF CANCER
EQUATOR
TROPIC OF CAPRICORN
PERSONS PER SQUARE MILE
OVER 500
250-500
100-250
50-100
5-50
UNDER 5

POPULATION DENSITY

H444-13

© Denoyer-Geppert Co


0°
20°
40°
TROPIC OF CANCER
1.
46.
36.
45.
3.
4.
33.
31.
5.
36.
28.
29.
EQUATOR
25.
18.
22.
19.
25.
8.
9.
TROPIC OF CAPRICORN

NAVIGABLE WATERWAYS

H444-23

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APPENDIX II

"Film Guide, The Bend of the Niger"

African Studies Program
University of Illinois
1208 West California   Urbana, Illinois 61801

THE BEND OF THE NIGER
(Film Guide)

"The Bend of the Niger" was written, produced and filmed by the late Eliot Elisofon, an internationally known "Life" magazine photographer who traveled widely in Africa. Narrated by Black actor and playwright Ossie Davis, the film focuses on the cultural traditions of African peoples living along the great bend or turn of the Niger River as it flows first northward and then south through the modern nations of Mali and Niger.

The film opens with a traditional griot or bard who accompanies a singer on his stringed kora. The Bambara (or Bamana) people are visited first in their homeland along the upper or western reaches of the Niger. Some scenes of farming and food preparation are shown in addition to an informal dance session and a sequence on weaving. The dance of the chi wara (tyi wara) highlights this section; the carved chi wara, reminiscent of the West African antelope, is one of the best known to Westerners of African sculptural forms.

Leaping eastward, the film contrasts the agricultural lifestyle of the Bambara to that of the nomadic Bororo, a branch of the well-known Fulani herdsmen. The importance of Islam in the area is introduced with a scene of an eight-year-old Hausa child who studies the Quran. The desert-dwelling Tuareg are shown, and a series of sequences suggests the intermixing of these various ethnic groups: market scenes, festivals, and displays of equestrian skill.

Moving toward the top of the Niger bend, the film explores the banks of the Niger itself, showing Dendi children swimming and playing, fishing activities, and riverside markets. Massive slabs of salt arrive along the Niger, having been transported overland from the north. The viewer moves upriver with the salt to the ancient city of Timbuktu. An excellent sequence follows showing traditional mosque architecture at Timbuktu, Mopti, and San.

A long final film section looks at the lifestyle and sculpture of the agricultural Dogon who live on the Bandiagara escarpment high above the western reaches of the Niger bend. A blacksmith and his son are followed as they carve and decorate a kanaga mask. A dance sequence shows the kanaga-type mask in action, and then the narrator discusses aesthetics and style in Dogon sculpture.

Through the color photography is excellent throughout, the film's narrative script lapses at times into inappropriate terminology and generalizations. Thus in addition to viewing "Bend of the Niger" for general content, a teacher may use it as a tool to promote critical evaluation. Students can be asked to watch for unsubstantiated claims (for example, exaggerated judgments on Dogon art) or for language pejorative to the dignity of African peoples (use of "tribe" and "primitive" for example).

A more important factor for class discussion is the film unabashed bias for "traditional" life. "Bend of the Niger" shows African culture--dance, music and the visual arts--wholly untouched by contact with the West. It closes with a strong vote of support and admiration for African peoples who retain "tradition" in face of pressures to change and modernize. Obviously there are modern cities and Western-style institutions in the countries where the film was made. A teacher should raise the question of what will or should happen over time to the lifestyles and the arts the film depicts.

BACKGROUND READING:

BAMBARA --

P. J. Imperato, "Dance of the Tyi Wara," African Arts, IV, 1 (autumn 1970)

P. J. Imperato, "Bamana and Maninka Covers and Blankets," African Arts, VII, 3 (spring 1974)

BORORO AND TUAREG --

P. J. Imperato, "Wool Blankets of the Peul of Mali," African Arts, VI, 3 (spring 1973)

N. Mickelsen, "Tuareg Jewelry," African Arts, IX, 2 (winter 1976)

MOSQUE ARCHITECTURE --

L. Prussin, "Architecture of Islam in West Africa," African Arts, I, 2 (winter 1968)

DOGON --

M. Griaule, Conversations with Ogotemmeli. London: Oxford University Press, 1965.

J. Laude, African Art of the Dogon. New York: Viking, 1973.

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APPENDIX III

Description of the Primordial Couple

The Primordial Couple is seated on an *imago nundi* stool supported by four figures. The man's right arm is around the woman's neck and his hand touches her right breast; his left hand is on his genital. The woman's hands rest on her thighs. He has an empty quiver on his back and she has a child on hers. He has a trapezoid-shaped beard, she a labret in the shape of a truncated cone with a copper ring around its base. The woman wears four horseshoe-shaped copper rings on each ear (four is the number of femininity) and the man has three rings in each of his (the number of masculinity). Both have arrow-shaped noses that continue the crest of the headgear. The four caryatid figures, arms at their sides and hands crossed below the abdomen, are in a completely different style.

This piece poses a number of questions. The shapes of the noses and ears are more or less identical with those of the *nummo* head where it is serpent-shaped, the mouth wide, the ears shaped like horseshoes. The presence of the quiver places the man in the category of hunter or warrior, and the beard identifies him as a chieftain. The presence of the copper-ringed labret in the woman's lip is more difficult to interpret. This motif is not exclusive to the sculpture of the Dogon country; it occurs on Baule sculpture and masks, on soapstone figurines of the Kissi, and on ancestor figures of the oron-Ibibio. In the twisted form in which it appears on the couple in the Barnes Foundation, the motif is analogous to the false beard on Pharaonic masks that identified the dead sovereign with Osiris. Without pressing the point, we may note that here at least are two elements common to Pharaonic and Dogon sculpture: the arm around the woman's neck and the labret similar in shape to the false beard of the Pharaoh. Moreover, the dismemberment of the *nummo* and the scattering of its body over the earth recall the fate of Osiris.

The headgear worn by both man and woman is similar to that still worn by the Fulani or Peuls, whom we know to have been antagonists of the Dogon. The edge of the seat is not decorated with a herringbone pattern and thus does not partake of the ancestral *Lebe*. Thus, this couple sitting on the *imago mundi* probably testifies to the Peul occupation, or more precisely to a population that sprang from the alliance between the warrior Peuls and another people, possibly blacksmiths. This alliance, in order to be made concrete and maintained, was probably legitimized by registering, the benefit of the conquered people, its eloquent and authoritarian image in the mythic structure of the Dogon country. We might add that the style of the caryatid figures is identical with that of the forty-four figures in relief on the granary shutter (no. 74) which can be assumed to be an index of the forty-four peoples descended from Mande. Wood. Height 29 inches.

Laude, Jean, *African Art of the Dogon*, The Viking Press, New York, 1973. Plate number 37.

APPENDIX IV

Kanaga Mask, spirals and checkerboards

SPIRAL/CHECKERBOARD

A prominent duality expressed in Dogon thought, ritual, and material culture is the dichotomy between the qualities and types of movement indicated on the one hand by spiral forms and on the other by checkerboards. This suggests that curvilinearity is associated with aspects of the supernatural, whereas grid systems are used to represent the products and actions of human beings and the basic order of human life.

THE SPIRAL

Amma, the otiose deity who created the mythical and human worlds, is the ultimate spiritual force in Dogon religious thought. *Amma* is formless; he is thought to be creative energy rather than a being. This is shown by the Dogon use of a verb, *boy*, rather than a noun, to denote their paramount deity. Although *Amma* cannot be represented visually be a particular human or animal image, the Dogon do depict the deity's creative essence by a diagram of a spiral line marked by a series of points which designate the things created by *Amma*.

Dogon myth describes an earlier era when supernatural creatures descended to the earth. Interaction with the earth produced human life and culture. The principal Dogon spirits are the eight *Nummos*, depicted as serpentine creatures with fluid, green bodies and jointless limbs, whose essence is water, the formless substance which is the life-force of the human world. The seventh *Nummo*, the principal culture-bearer, becomes a large serpent. When he is resurrected, he becomes *Lebe*. The Lebe serpent and his human priest, the *Hogon*, are the leaders of a present day cult directed towards the preservation of the world' life-force and agricultural fertility. Since the *Nummo's* serpentine form recalls the undulating flow of water, it seems that the Dogon represent their primary mythical spirits by curvilinear forms and movement, characteristic of water.

The Dogon believe that the creation of the first *Nummo* pair, as well as the succeeding creation of the first human pair, is re-enacted in the present with each human conception. They envision both mythic and human creation as a process in which the male seed encircles the womb with a spiral motion. To the Dogon, this act symbolically unites the spiritual world, embodied in the watery nature of the womb, with the earthly realm, represented by the male seed which is a product of the human body, and thus of the earth.

All of the principal aspects of Dogon culture and social organization are also thought to have been engendered by supernatural intervention in the form of three successive transmissions of the Spoken Word. It is possible to show that in Dogon myth, the transference of the Spoken Word (supernatural) to mankind (human) is expressed by transformation from curvilinear and spiral qualities to grid-like structures. According to Dogon mythology, the transference of the first Word was limited to the supernatural world. The power of the Word, embodied in a spiral, entered the earth's womb. There, the seventh *Nummo* learned its meaning. With the knowledge contained in this spiral-form Word, the *Nummo* was ready to impart the second Word to all of mankind.

By analogy, the spiral coils of the thread of the Spoken Word were ordered into a system of horizontals and verticals in the warp and the weft of the woven material which the seventh *Nummo* revealed to man.

THE SPIRAL AND THE CHECKERBOARD IN DOGON RITUAL LIFE

The spiral or curvilinear properties of the supernatural world and the horizontal/vertical systems which characterize the Human world form an important duality which is recurrently expressed in Dogon mythology. This duality also seems to structure Dogon ritual activities. For example, painting representational designs or geometric symbols on shrine facades often accompanies the ritual ceremonies of the Dogon. Two images frequently included in this wealth of symbolic ornamentation are the checkerboard and a serpentine form or zig-zag line which sometimes appears in a series of vertical registers. To the Dogon, the checkerboard is a symbolic diagram of the ideal human order, as well as a symbolic representation of human culture; the spiral or zig-zag depicts the form and path of the mythical *Nummos* embodied in the terrestial waterways.

The plan of the totemic shrine, Manda d'Orosongo, and its environs, is a striking example of the duality between spiral or curvilinear properties and horizontal and vertical systems merging to structure the forms of Dogon ritual life. Within this ritual area, there are essentially two units, the ceremonial precinct defined by the curvilinear enclosing wall and the priest's house, i.e. a rectilinear structure. This duality of forms is again expressed in the juxtaposition of the principal altar, a curving shape, to the adjoining rectilinear platform used by the priest. Those structures associated with the priest, the representative of the human sphere in all communications with the supernatural world, are rectilinear and are defined by horizontals and verticals, whereas those forms describing the ceremonial grounds and altars are curvilinear.

THE CHECKERBOARD

The revelation of the Spoken Word to mankind had important ramifications because it began a chain of mythical events which created the principal items of Dogon culture, such as weaving, smithing, agriculture, and house building. In order to make use of this new cultural knowledge, human beings had to conform to the horizontal and vertical structures of the earthly world. The Dogon believe that prior to the coming of culture, human beings had flexible, jointless limbs like the *Nummos*. Then man received the most basic tool, his joints, which enabled him to work more effectively at these new cultural tasks. Thereafter, the sharp angles of the joints of the human body, which form horizontal and vertical junctions, differentiated men from the curvilinear, undulating form of their mythical culture heroes, the Nuumos.

It can be shown that when these supernatural gifts of culture were accepted by mankind, they were also translated into the horizontal and vertical systems which structure the human world. The process and products of weaving constitute the most striking representation of the grid system symbolic of the human order. The Dogon loom consists of four vertical stakes connected by four horizontal bars. The weaver is enclosed by this horizontal/

vertical structure while he is creating one. An important product of this craft is the pall used to cover the dead; it is composed of alternate blue and white squares woven by an equal number (eighty) of warp and weft movements. The Dogon visualize the act of making funeral cloth as a symbolic diagram of the ideal human order because the eight horizontal and vertical members of the loom are thought to correspond to the eight original Dogon ancestors, and the eighty horizontal and vertical movements of the warp and the weft are likened to the subsequent multiplication of these original eight to form the Dogon community.

The Dogon compare the process of weaving to the process of cultivation; the to-and-fro movements of the shuttle on the warp are thought to parallel the to-and-fro movements of the peasant on his fields. This is because the land is cultivated according to a system in which the farmer moves from east to west, and then, from west to east along a vertical axis oriented north. Like the funeral cloth, the plowed fields of the Dogon resemble a checkerboard pattern because the land is cultivated by sections composed of eight squares in which each square is surrounded on all sides by an embankment of earth.

Douglas Fraser, African Art as Philosophy, Interbook, 545 Eighth Avenue, New York, 1974, pp. 13-19.